

DRACULINA

#41

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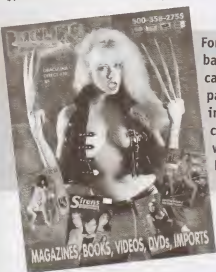
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Editor in chief, layout & publisher
HUGH GALLAGHER

Editor
KEVIN COLLINS

Contributors

SCOTT BARKER
CHRIS CRAMPS
MIKE MANIKOWSKI
ALBERT O'DALBY
DEBBIE ROCHON
SERGI

Photo Credits

ALEX CATALAN
EI CINEMA
JUSTICE HOWARD
JAY LIND
MIKE MANIKOWSKI
LORISSA McCOMAS
DUANE POLCOU
DEAD ON VIDEO

*Cover photo from EI Cinema's **EROTIC WITCH PROJECT 2**.
Photo by Duane Polcou.*

**Contact Info: DRACULINA PUBLISHING • PO BOX 587 •
GLEN CARBON, IL 62034**

Fax: 618-659-1129

E-mail: dracdirec@charter.net

**Visit our web site at:
www.draculina.com**

FROM THE GUT

It's time to do my little song and dance about why this issue is late. Basically, there are too many things to do and not enough time to do them. Other than that, I have no excuse. Nonetheless, I think this issue is worth the wait! I have so much stuff to cram into this edition that I had to lose the 3-page centerfold and replace it with 16 additional pages! Not a bad trade off.

As I finish this issue of DRACULINA we have entered into the New Year. It is hard to believe another year has already passed us by and we must prepare ourselves as the majority of magazine publishers will begin reminding us of the past 365 days as they fill their publications with articles of what they feel was the "best of" and "worst of" for 2001. Sort of like one of those crappy television episodes where they create a weak storyline that allows them to reminisce about days gone thus supposedly justifying themselves to rerun old clips of their show suspiciously disguised as a "new" episode. Those shows are always annoying.

I think the past year will be the toughest year ever to evaluate. The attacks of September 11th are sure to overshadow anything else, be it good or bad. There were too many tragedies in 2001 that I'm sure we would all like to forget rather than relive them in multi-magazine and television essays attempting to experience the year all over again. The only article or show I wish to see is when they shove that stick of dynamite up Osama Bin Ladin's ass with a frame-by-frame photo composition of his worthless carcass splattering into a zillion pieces. That would give 2001 proper closure!

If nothing else, 2001 has driven home the thought that "nothing stays the same." I know way too many people that have lost their jobs over the last year... and we are not talking about kids spitting on hamburgers at the local Burger King. I'm talking about people with 20 plus years in respectable professions! People that were actually seeing the light of retirement on their horizon, now jobless and having to start all over again. Now a day when a company is good at something and does that one job exclusively, they will shrivel and die. You must diversify. You must continually analyze the market and see what changes need to be made to keep up with the ever-changing marketplace. No longer can one kick back with the attitude of being the best at something. You must look at the prospect that your expertise may one day be eliminated or radically changed, and you must change with it.

These words of supposed wisdom really do you no good if you have nothing to say or do with the management of the company you work for. In that case, you find yourself a victim of their management decisions, be they good or bad. This world has become a fast-paced machine

(continued on page 54)



Justice Howard

My High Heel Girl

One who is not to be moved by Justice Howard's photography in same way should quickly check for vital signs. Bizarre, sexual, beautiful, about every visual emotion is covered in her literally thousands of prints.

We decided to check out this former adult model that has become one of the most sought out photographers in her field. She speaks with great enthusiasm about her art and the field of photography.

DRACULINA: At any point did you think you might be different from everyone else?

JUSTICE HOWARD: When I was in my early teens I used to have visions, and for a while I thought I was schizophrenic or something because I always used to see images in my head. Now, of course, I know what they all mean. The images I was seeing is what has developed into what I now call my own art. And yes, I always thought I was very, very different from everyone else. [Laughs]

D: But you didn't know what to do with it then?

JH: No. I had no idea where this stuff was coming from, what it was pertaining to... and I was always actually a little more complex as an individual than most of the other girls I was hanging around with. I just seemed to have a little more pieces to my pie...

D: You looked for a deeper meaning in things?

JH: Yeah. I just had little more to contend with. I had a lot of parts to my personality that were a little more complex. I always had trouble finding my niche and finding people to hang with that had similarities.

D: What was your reaction to erotica when you were first exposed to it?

JH: I guess some of the first stuff that I saw was Salvador Dali's art, and Helmut Newton - I think Helmut's photos are rad, he is a God and it was pretty much "wow," I want to do that.

D: Did anything from your youth get stored away in your mind and then brought back to life in any of your photos?

JH: Lots of it. As a kid I was really taken with carnivals. Right now I'm doing a series called "Dark Carnival" and it is a little different than your normal carnival. I have girls handcuffed to merry-go-round horses and a lot of different stuff like that. That is one series that I am doing that is very, very much from my youth. I always joke around and say I have a carnival fetish.

D: Where did you get access to all the carnival rides?

JH: Those I shot in Rendon Beach. I was very lucky to be allowed to shoot in one of the really old carnivals... I think it was on the

Santa Monica pier. I was very blessed to be able to shoot there. I actually traded the guy some photographs for being allowed to shoot in there. I would never be able to afford a location fee for some place like that. It would be thousands and thousands of dollars. I try to barter out locations as often as I can.

D: Did you go onto college?

JH: I had two years in fine art in a college in San Francisco. I then went on to have a two and half-year photography apprenticeship from a master photographer up in Seattle and that was really where I learned the technical aspect of everything that I am doing now.

D: You were a model for a short time. What type of modeling jobs did you have?

JH: Probably for about three years. I am really busty, and at the time blonde, so I did very kind-of-like-Anna Nicole Smith type modeling jobs. I did a lot of the men's magazine like "Penthouse," ... a lot of them. I modeled for Pontiac cars, mainstream movies... I was basically, what you would call now, an R-rated model.

D: How many magazines do you think you have been in?

JH: Oh... 50. I did a lot of stuff with the motorcycle magazines. I was in "Easy Rider," "Iron Horse," "Outlaw Biker," and was cover girls for a lot of those also.

D: Did you enjoy that?

JH: The paychecks were good but I always kind of felt that I had a little more talent than that and then I met a friend, who was an artist, and he said "you really need to start proving to people that you are more than just a set of tits with a girl attached." Not long after that I pretty much started out to do just that. [Laughs]

D: When did you pose for "Penthouse"?

JH: Late eighties.

D: Were you the centerfold?

JH: Yeah. And I was also written about in "Penthouse Letters."

D: What were your ideas about sex and nudity at that point?

JH: Since I was doing nude modeling, nudity was at that point, and still is now, no big deal to me. I kind of feel that we are born nude and we die nude, you know what I mean? If I have models that are prudish or have a problem with that, I will probably tend not to use them.

D: Is this when you discovered that you wanted to be behind the camera instead of in front of it?

JH: Oddly enough I went from photography into modeling and then back into photography. And I had just done so much modeling that I was just getting burnt with it, so I



just picked up my camera again and that was that.

D: And you had already learned the art of photography.

JH: Learning the art of photography, yes, well, I really have strong feelings about that. I really have no respect for someone that goes out and gets a business card printed up that says "photographer" and then they buy a camera and all of a sudden they are a photographer but they have no technical knowledge. They don't know about light ratios, reciprocity, rimlighting... they don't know anything. I really can't stress enough how people really need to have technical backing in any field that they are in whether they are in photography or... plumbing, whatever. Just learn your craft.

D: Are there any photographers out there now that are considered great and you just look at their photos and think it is crap?

JH: It just bugs me when I know that a photographer is working and getting paid really good money and they don't know their stuff. I have tons of people that come to me and say, "Oh, I really want to work with you," and I ask them a few simple questions and if they don't know the answers then I can't have them helping me. If they don't know their stuff then they are pretty much useless to me.

D: I guess there are a lot of hack photographers in California.

JH: I have just heard so many horror stories from some of my models. Yeah, it is pretty bad. One of the most important things I can tell these girls that are getting into modeling is always look at somebody's portfolio. Always check their work.

D: Did you have any sort of plan to introduce your work to the public? It has to be difficult to start out.

JH: It was like the hardest thing that I have ever done. Because people just saw me as a nude model and then when I tried to go behind the camera I didn't get any respect for that at first. It was very, very difficult to break into because people had only seen me for one thing. So what I did, I kind of marketed myself the same way as Madonna. She does something really wild, and everyone talks about it and everyone notices. My first three art shows in Los Angeles were full of really wild stuff, and that was pretty much how I got on the map. I had one image that three thousand people came to see with in a period of two weeks. It had such a shock factor to it that that was the only thing people were talking about in Los Angeles was, "Oh my God, did you see this!" And that was kind of how I got my stuff to be noticed and once you are noticed and taken seriously, then from there you can basically go and do anything you want. It was just like getting your foot in the door. I mean, I would bring my work into various editors of magazines that I had been in as a model and none of them would even look at my work. They would be staring at my tits... there just came a time when they couldn't negate my talent, the talent was just too obvious and it was just like slapping them in the face so they really couldn't ignore it at that point.

D: You seem to concentrate more on the female form. Is there a reason behind that?

JH: Lately I have been doing things that are ripe with beauty and I think there is an abundance of beauty in the female form. A European artist once said, "Nothing is as laden with controversy and hysteria as the representation of the nude female form." That is very true. In Europe nudity is nothing. In America it is like, "Oh my God, she is nude!"

D: Your work has a stronger fetish theme in the beginning but it has become more artistic. Do you agree?

JH: Probably about five years ago there were four main fetish photographers that started shooting fetish, I'm talking about when no one really knew what fetish was. I was shooting fetish pictures and people would say "what are those big shoes," and "why do you have those corsets?" Fetish wasn't at all popu-

lar back then. There was like four of us who first started shooting it quite a while back and now everybody and their dog has jumped on the bandwagon. Now that it is as popular and almost as mainstream as it is I have chosen to move on and do other things. Another reasoning for that is because people started locking me in as only a "fetish photographer". And when I started realizing that that was the only way that people were slotting me I wanted to pull out of that pretty quick. I'm so multi-faceted, I do so much other stuff, that I really didn't want to get pigeon holed.

D: How long does it take you to set up a shot you have planned in your mind?

JH: That has to do with what props are involved. I just had a photograph where I needed a merry-go-round horse... have you ever tried to get a merry-go-round horse? [Laughs] It is not that easy. It really has to do with how diverse and





how obtainable the props involved are.

D: Does it become like a mission?

JH: Oh yeah, I've had to find some wild shit. Very, very diverse kinds of things that are very, very hard to find.

D: You said once you "were not a machine gunner" (a photographer that shoots photos one after another in rapid succession). What is your opinion of those photographers that are?

JH: I think a machine gunner is someone that isn't technically proficient, they just shoot and shoot and try and hit something and get lucky. I don't have a lot of respect for anyone that isn't technically proficient in their craft.

D: None of your work is titled. Why do you refuse to give any explanation to any of your work?

JH: I have this one photo where I have these two girls tied together by the hair. Now, let's say, I entitled that shot "hair bondage." Then, that is all the viewer will see in that image. It really has to do with yin and yang, good against evil, white against black... all kinds of underlying things that people wouldn't see if I had tacked a title on there. So I don't like slotting any of my images. I like the viewer to just and take what they take away from the image themselves.

D: I know when I hear a song I really like and then see the video for the song it sometimes totally wrecks the song for me.

JH: Exactly like that. I don't want to slot anything for anyone. I don't want to pre-visualize anything for anyone. I just want them to take what they take from it after viewing it privately.

D: What would you say is a key element for a good photographer?

JH: Once again, just to know their craft. Don't just pick up a camera and think, "I want to be a photographer." Study. It's funny, you can't just pick up a spark plug wrench and all of sudden be a mechanic. [Laughs]

D: You have worked with several

celebrities. Who would you say was the best to work with?

JH: I will tell you who the most fun was, and you are not going to believe this. Kato Kaelin was such a riot. He is so funny, so witty and so talented and he is nothing like they portrayed him in the news, he is nothing like that at all. He is so funny, he had me pissing my pants... he was just a riot. Siegfried and Roy were very nice. Eric Burdon, from Eric Burdon and the Animals, was really fabulous. The Blue Men, from the Blue Man group, they were a lot of fun, very creative.

D: Who was the worst?

JH: The worst was Brian Setzer. I had a shoot scheduled for him and he kept stroking me and stroking me and I was just treated very shabbily by him.

D: In what way?

JH: He just didn't respect my talent or the time I had put aside for him. What these people don't understand that I am giving them a three thousand dollar portrait that I will, in turn, give them rights to use in their advertising and promotion.

D: If they don't work with you they don't get the best that they can get.

JH: Yeah, I just laugh... it's not my loss.

D: You have one photograph of two nude women in front of this giant bank safe... where was this shot and how did you set that up?

JH: Actually, that is right in Hollywood, right down on Hollywood and Vine. My friend owned the building and I had seen that spot and I was like "Oh my God, I have to shoot here!" So I got the girls from Blondage, Janine and Julia Ann... Janine was just on that "Blink 182" CD cover, she is absolutely gorgeous. That was pretty much it. I didn't have to put them in poses or tell them what to do because both of them are very, very professional models. I really like working with women like that who know their stuff. I can do my job and they can do theirs. It is so much easier. Yeah, everybody likes those photos. [Laughs]

D: It looks like it would of cost a fortune to set up.

JH: That is one other thing, I don't pay for locations. I refuse to pay for locations. To date I have been very blessed with the locations I have been able to use. I shot in the St. James hotel on Sunset Boulevard and the last guy that shot in there, I think he shot Betty Davis in there, and I think he paid a five thousand dollar location fee.

D: Has there been anything you have envisioned and you just could not pull off?

JH: Well maybe a couple of things, not very many. I'm pretty feisty; I'm just like "let's just get it done." I did one shot with a half-million dollar horse, that once again I was very blessed to use, kind of looked like the ZORRO horse. I wanted to have the girl hanging off of this horse and I wanted her hair braided in with the horses mane... but that didn't work because the horse wouldn't stand still... I got some nice images, but I didn't get the one I wanted.

D: What is the story behind the videos **HELLCATS IN HIGH HEELS** 1 and 2?

JH: Actually, now there is 1, 2 and 3. I just kind of wanted to put what I did on video. I wanted to put erotica on video, and then I thought if I was going to put it on video I might as well put it to music. It is kind of what I do, only in moving images.

D: What was behind the video of the two tough girls picking up the supposedly innocent girl in the alley in part 2?

JH: It was kind of supposed to be a take off on **FASTER PUSSYCAT KILL! KILL!** And everybody sees that and says, "but the acting in that is really bad." Well, hello.... it is supposed to be really bad. There is a lot about my videos that people just don't seem to get, because they are pretty progressive and they are pretty far out. A lot of people just don't get them, because first of all they think they are going to be porn and they are not. They are very, very sexy and there is a lot of nudity, but they are not porn. A lot of people just don't get them and there is nothing at all out there like them, so they are very hard to shot.

D: I am sure with the title a lot of people don't know what they are getting in to.



JH: Yeah. It is funny, since I came up with that title there has been a band called "Hellcats" and there have been three porno movie rip-offs of my title - HIGH HEEL HELLCATS... it's funny. I guess you are supposed to be flattered by that. I was really lucky because Ron Bonk (Sub-Rosa Studios) has picked up all three of these titles and he is putting them all on DVD. I've just completed number 3 and Julie Strain is the star of that one. It's 90 minutes long, which is the longest one I have made yet. There is a whole bunch of pictures of her in the special features and there is that director's cut thing where I tell all about it...

D: How has your new SIRENS calendar for 2002 doing?

JH: It is doing really fabulous, thanks for asking. I am really, really happy about that one this year because up until now I have had five of my own calendars but they have always been black and white and a good percentage of them have been fetish calendars so I am really happy that this one is deviating from the fetish and is also a full color calendar. The images in it are absolutely beautiful. It has more to do with female power and beauty than it does with fetish. I am trying to move on past all the fetish stuff so I am really happy about that. They are doing really well, they are selling in Barnes and Noble and Borders and some great places.

D: Can you tell us about the theme behind the "Sex Take a Walk" from Carlton Books out of England?

JH: It is basically an anthology where they have picked about twenty of the best photographers in the world and they are using about five or six images from each one. But my book, which will be out later this year, is going to have the same name as the calendar; it is going to be called "Sirens, the Photos of Justice Howard."

D: I read on your web site that a wine company may reproduce your art on their bottles. Is that still happening?

JH: Yeah. They picked four artists to put on the wine bottles. I am actually the only photographer, photo images. All the other ones are painters. It is called "wine art" and that should be happening later this



year.

created in the computer?

D: Is that a company that everyone knows.

JH: It is pretty much a smaller kind of wine guy... I guess... I'm clean and sober so [Laughs] I really don't know too much about wine. I just know about art.

D: I know you are good friends with Julie Strain. Did you inspire her to take up photography herself?

JH: I think so. I know she is quite inspired with what I do and she really looks up to me. So I would say yes. I would also say that Julie is probably my all time favorite model. There is no one like her. Her body moves like butter for the lens.

D: What is your opinion of digital cameras and the work done on computers to create photos?

JH: I don't think people should create stuff from the scratch on a computer. I think it is okay to fix things, like take out a small shadow that you are not happy with, smooth something out, or kick up the contrast a little bit... but I don't believe in strictly manipulating imagery from zero.

D: So you don't believe in taking a picture of model and putting her in front of some elaborate background

do stuff the real way.

D: It seems to be taking over in a lot of photography and comics anymore.

JH: I have a real aversion to that. I think computers should just be an aid. If I wanted to take out a small shadow in the dark room it is quite difficult and you waste a lot of time and burn a lot of paper. In the computer it is much easier. So I will only use it to make small changes. Like, I just shot my 2003 calendar and I wanted to have some exotic animals in it. Sure, I could of just dropped in a picture of a tiger, no - I went out and researched the whole thing, got a girl who was a exotic animal trainer and used her real leopards. Got my model sitting right beside the leopard and snapped the picture. I really hate stuff that is done fake that way, and you can always tell because the shadows never match up. I have an aversion to anything phony. [Laughs]

D: When you began in photography did you ever think you would achieve the success you have today?

JH: Oh my God, no. I am the most shocked of anyone that this has exceeded in the manner it has. I actually first started shooting pictures of my girlfriends in my backyard in Hollywood and it was just like "Cmon, lets just do some pictures for the hell of it." And then people started seeing the pictures and people got excited about the work and it all kind of took on a life of its own. It started out as a little wee snowball and just ended up this huge avalanche encompassing the city. [Laughs] I never thought anything would happen and I never set out with that in mind, I only wanted to create some fabulous images. That is one reason you will never see any pictures of me anywhere on my web site. I want people to look at my images. I don't want them to look at my image.

D: You don't want them to fixate on you instead of what you are doing.

JH: Exactly. I will give you give you an example of that. I call it that Andy Warhol theory. When you hear the name Andy Warhol what is one of the first things you think of?

D: Him with that blonde wig.

JH: Exactly, my point entirely. That is it in a nutshell. And with the way I look that is very easy for that to happen.

D: So are you saying your modeling days are behind you?

JH: Yeah. But I'm still a serious babe. I don't put out any pictures of me, although I will have a nice one in the book when it comes out. I have this beautiful picture where I look like Veronica Lake. It is a real kind of 1940s glamour photo. I wasn't going to use any pictures at first, and a friend of mine actually painted me a picture and I was going to use a painting of me just so that nobody would know what I looked like... I really like my privacy. I don't like being recognized, be-

cause I didn't set out for any of that, it wasn't like "oh God, I want to be famous." Like all these other assholes in Hollywood, it wasn't like that for me at all. I really value my privacy and I like to do everything I can to maintain it.

I just did this thing on "Playboy Sexcetera" where they filmed me, so a few people will know what I look like, but when they offered that to me I actually turned it down. I'm like, "no, I don't want to be on video, I don't want to do that." And I don't think anyone had ever turned them down before. So they were like "What!" [Laughs] I really shy away from anything where they are going to put me as the forefront. I turned down HBO yet I accepted something that had to do with German television and I also accepted something

with the BBC. Because both of them wanted to do a serious expose on my art, where HBO wanted to do a sensationalistic thing on me. I'm very serious about the art. I want the art to be in the forefront.

D: What is the greatest complement you have ever received about your work?

JH: Well, I was just put on a web site alongside Herb Ritts, Francesco Scavullo, Olivia, Sorayama... I think that is pretty fabulous.

D: So they are recognizing you as an artist.

JH: Yeah. It was a long hard road to be accepted as that. On a second note, a friend of mine that was

the editor for "American Cinematographer," had said a quote about my work that was always one of my favorite compliments, "Her images are well-thought-out scenes from movies that don't exist beyond the mind of this well-respected photographer. Appearing as more than mere models, her captured subjects seem like dark characters from a noir thriller with a secret to hide." ...I've always liked that one.



THE HAUNTING OF SLAUGHTER STUDIOS

by Albert O'Dalby

Roger Corman, the reigning King of B-Movies since their heydays of the 1950s, is back (though he was never really gone) and has the blood spigots opened full wide with the release of his latest crimson opus **THE HAUNTING OF SLAUGHTER STUDIOS**.

Corman choice of titles is humorous since the project actually called for the demolishing of the last standing bastions of his old Concorde/New Horizons studios. In February of 2000, Roger sold the soundstages to a California based real estate developer for over \$4 million dollars. Since the developer planned to tear down the 21-year old facility anyway (in the name of good old urban renewal), Corman seized the opportunity to demolish and create at the same time... Why not destroy the buildings in such a way as to make for great cinema?

Redubbing the old haunts as Slaughter Studios, Corman quickly devised a script to coincide with the demolition. **THE HAUNTING OF SLAUGHTER STUDIOS** would center on a ghostly character who wrecks havoc on the studio and ultimately destroys it. Early reports suggested that Corman would have the character blow up the studio but Roger stepped back a bit from that proclamation with a quote to *The Hollywood Reporter*, "When I say blow it up, I'm making it sound a bit more dramatic. We tore down and burned out the whole interior and the roof, leaving the shell still there so that we didn't have to get into major explosives. Almost nothing was left of the interior." We certainly didn't want Roger to sound overstated.

Draculina had the opportunity to speak with actress Lorissa McComas who plays the role of Candyce in the studio's newest/last flick. The pretty thesp had some prior history working for Corman. "I was the first to die in the remake of **PIRAHNA**...I am eaten alive.... This was my very first Corman film (but) it was not my first movie...just the



beginning of my movie career." Regarding THE HAUNTING OF SLAUGHTER STUDIOS, McComas reveals the gist of the storyline, "The premise behind the film is that an actor named Justin Kirkpatrick was shot dead by a .357 magnum that was supposed to be a prop and it turned out to be loaded and he died. The ghost of spirit of this actor still lives in this studio and haunts it to this day. There has never been another film shot on this lot after the accident. My role in the flick is to play a girl named Candyce (sic) and she is an actress who happens to be obsessed with Justin and the haunted spirit and feels some sort of love in a deranged way for this ghost. She goes on to become one of the actresses that ventures into...this now condemned and believed to be haunted studio." If you're wondering if the make-believe studio has any connection to the real Corman studio, you need look no further than the title of the film Candyce appears in: NAUGHTY SEX KITTENS VS. THE GIANT PRAYING MANTIS. A nifty touch of the Cormanesque.

Lorissa graced our attentive-ness by explaining more about the film. "The urge for Candyce to come face-to-face with the ghost of Justin Kirkpatrick could be the most grave mistake ever to be made," she (hopefully) overstates. "My character is so obsessed with the idea of Justin that she even wants to make love to this spirit. Whereas the other actors and actresses were somewhat afraid of this legendary haunted studio, Candyce was simply obsessed with him and wanted to be a part of him at any cost."

All of Corman's trademark touches of movie-making magic are on hand. With a keen eye towards keeping the budget down and the profits up, THE HAUNTING OF SLAUGHTER STUDIOS may have put some cash aside for the demolishing special effects but every Corman fan knows that the best special effects that money can buy are action and T&A. If Roger Corman didn't invent or

copyright the term T&A, you can sure bet the farm that he has perfected the concept as well or better than anybody else.

Every actor or actress who has made his or her way up to stardom through the mythical Corman star factory will tell you that the lessons learned from Roger are the benefits of hard work and professionalism. Life on a Corman set is a wonderful experience but it surely ain't no day at the beach. McComas gave us some insight, "While filming this movie we really had to trudge through the rundown Corman Studios and the darned thing was falling down all around us. The place was truly torn up and was just a mess. We worked...like 18-hour days. This is typical of a movie churned out on a Roger Corman budget. Cobwebs, darkness, dreariness, cold, scary and falling down...the atmosphere for this show...these conditions make for a very realistic shoot for a horror flick. I don't want it to sound as if it was no fun to film. It was quite the adventure...I'm merely giving the real details of the filming."

Sounds great for the audience, if not for the cast!

But will the final results deliver the goods for the hardcore horror fan of the new 21st Century? After all, Corman first big cycle in the business was back in the days of black and white made-for-drive-in potboilers with rubber suited aliens, ketchup blood, and cardboard spaceships. His already 23-year old prediction of the future in DEATH RACE 2000 now seems camp and cutesy, hardly current or futuristic. Can he deliver for the new audiences who are weaned on X-Box and CGI effects? McComas stands by the grand old man of cinema and his latest effort, "Where else can you go to be chained naked to a fence in a cold haunted scary studio and have a bucket of sticky fake blood poured all over you for your death scene?" Okay, she makes it sound appealing, doesn't she? Her final conclusion: "Those of you out there who enjoy naked women and gore, you should love this film."

Amen, baby.





Dangerous Beauty: Mess With Jersey Girl

"Far Matt, the end is near. Hands nailed to a table, he kneels, aware that death is circling like a hawk that has spied an injured rabbit."

Blair stands behind him and reaches into her purse, drawing out a small, sharp hotchet, the blade becoming a talon-like extension in her hand as she suddenly strikes.

Her blonde mane framing a gorgeous face, large red lips drawn back into a cruel smile, she seems to delight in the spray of human remains that flies up as she smashes into Matt's brain, putting an end to his miserable existence as a date-raping stoner.

Only moments later, she climbs into the shower with Todd, her equally twisted boyfriend, allowing the soap suds to wash over her stunning curves, carrying away the evidence of her deed...."

As hard as it may be for anyone watching these outrageous scenes, Blair is, in reality, a delightful New Jersey girl named Marina Morgan, and the only thing killer about her is her lethal wit and charm, and a body to die for.

Marina, a 20-something native of the Garden State, was not only the serial-murdering heroine of Tommy Faircloth's underground classic *Generation Ax*, she has been featured in indie films like *Blood Rites* and *A Family of Orphans*, and mainstream TV shows that include *New York Undercover* and *The Cosby Show*. She has even conquered the boards, starring in a fiery stage drama that earned her critical claim.

Perhaps the most amazing thing about this versatile actress is how incredibly grounded and good-humored she is. She still lives in New Jersey with her sister, Elaine, a law student, and continues her own studies in accounting "to have something to fall back on." Her heritage is Greek, and she speaks the language fluently, a skill you might not expect from someone who admits, "When I was younger, I went to one of those hairdressers and had my hair all layered and ducked out, like someone on *The Sopranos*. I look back at those photos and wondered what I was thinking!"

In a seductively husky voice that frequently bursts into infectious laughter, Marina recounts how she came to play the villainous Blair. "I sent Tommy [Faircloth] my picture. He had an ad in a magazine looking for actresses, and as soon as he saw my picture he said, 'This is Blair Deal'

He called me and I sent him a copy of one of my movies. Once I read the script, I wanted the part so bad."

While some actresses may have been intimidated by taking on a role that called for displaying both close-up nudity and a streak of cruelty wide enough to land a 747 on, Marina instinctively knew it was a character she could bring multiple dimensions to. Her Blair is a wild creature of nature, acting on her impulses without reservation or concern. She finds a kindred spirit in the brooding Todd, and together the two evoke the sort of combustible chemistry that made Bonnie and Clyde legends.

The actress reveals that *Generation Ax* was a great set to be on, with lots of high-level high jinks. "I had the best time with Tammy. We just clicked. He allowed us to improvise, and it was the most fun I've had on a shoot. I actually lived there in South Carolina for three months and it was really weird for me because I'm a total Northerner, but we had a really good time. We just busted jokes on each other the whole time."

One of the jokes involved director Faircloth placing fake bugs in Marina's bed, and taping her startled reaction. Another time, she went for a boat ride with him, and he suddenly exclaimed that there was a creepy crawly in the boat. "I live in an apartment building in New Jersey, so we don't have spiders and snakes," Marina recalls. "I saw this huge-ass fucking spider, and Tommy said, 'It's poisonous!' And I jumped out into the lake and thought I was going to drown, but he saved me."

Less you think the alluring actress was always on the receiving end of such pranks, be advised that she got revenge, although all she'll say of the incident is it involved tequila, and the director wound up having to walk three miles because his car got towed. It's easy to imagine that Marina's family crest bears the famous Edgar Allan Poe maxim, "*Nemo me impune lacessit!*"

Although some actresses probably emerge from the womb shouting, "Line!", Marina didn't entertain thoughts of bright lights, big close-up when she was a child. "I wasn't really planning on doing this," she confesses. "I was planning on doing something really professional, stock trader maybe. But when I was young and MTV first came out, I watched the videos and thought 'That would be so cool to be one of

Marina Morgan And You're Ax'ing For It

by Scott Barker

those girls." She breaks into gales of laughter at the thought of how cheesy most of those '80s videos look now.

An inner voice did drive Marina on, however, perhaps a nascent memory of how she used to love to entertain her family when she was young by doing funny voices. She decided to study drama professionally, and attended classes at an academy bearing the prestigious stamp of Lee Strasberg, the father of American Method Acting.

When she was 18, she landed her first acting job, showing up at a casting call with about 2,000 other girls. She was way back in the ranks, and didn't expect to get the part. With nothing to lose, she was able to relax and just had fun at the audition, nearly fainting later when she was actually given the role of Jennifer, in an indie flick called *Fare Game*.

She was hooked from there on, and landed roles in a Troma film and one that was released as *The Vampire Carmilla*. She appeared topless in that film, too. "My boobs were really big then," the ultra-svelte performer comments. "I wanted to document them to prove that I could have big tits. I thought it would help sell the film in Europe."

Though her attitude about nudity is refreshingly nonchalant, her mother did not have quite such a liberal reaction. "My mom didn't like it," she relates. "She's like, 'Why are you naked?'"

It might be difficult to say which of her roles so far as been the most unusual, especially when you factor the movie *Kings* into the mix. Marina describes the plot: "It's about drag kings, and I play the only feminine-looking character in it. I'm a dancer at a drag club, and I meet this girl — Ada — who is pretending to be a guy, Adam. We fall in love, and it turns out that this bartender who's a gay guy thinks that Ada really is a man, and he ends up killing me. It's really cool — shot in grainy black and white."

More challenging still, perhaps, was her part in the recent Off-off Broadway play, *Creatures of the Fire*, a one-act drama that sounds about as intense as staring down an oncoming Mack truck. "It's about a husband and wife who lost their child in a fire, and they were there while she was dying," she explains. "They went out for their anniversary, and when they came home the whole

house was surrounded by fire and their daughter was locked upstairs. The story starts about a year or two later in a small town where they're currently living. They're not really homeless, but they sort of wander from town to town, and he's much more of an alcoholic than she is, although they're both really fucked up. The play goes through everything that they relive — the fire, happy moments. It's so amazing. At the end, there's some sort of hope."

Marina won the part by happenstance. Another actress had been selected for the role, but six days before opening night, she backed out. Marina had only a small window of opportunity to convince the director that she could do it (especially challenging since the actor portraying her husband was a lot older than she was), and learn her lines. She pulled it off so well that she reduced her mom to tears, and earned an award named for legendary New York theater producer Jean Dalmryple.

At press time, there were other roles she was up for, and so much on her daily "to do" list that most people probably glimpse the young stunner as just a blur of motion. She performs freelance accounting duties, visits museums in the Big Apple, goes to the beach, hangs out with sister Elaine (whom she describes as being "like a best friend"), plays with her other sister Sofia's children, and goes for walks with her Rottweiler (named Mocha Latte) and her blue macaw, Zack, who actually rides the dog's back. "I wanted a big dog, a protector dog," she says of Mocha Latte. "They told me she'd be 70 pounds, and she's 120. I paint her nails fluorescent pink, and she has outfits and everything."

Describing her dream role, she mentions Uma Thurman's part in *Pulp Fiction*, and says that her favorite horror film was *The Shining*, both choices indicative of how comfortable she is with dark comedy, violence, and characters who have a funhouse-mirror view of life.

Fortunately, she's nothing like the dangerous types she loves to play. "I could get along with anyone. I don't get in girl fights, I don't get jealous. Even with guys, like with a boyfriend, when things come to a head, I think it's better to just break up. I get along with people from all walks of life," she concludes.

Good news indeed for all of us who have seen her wield a hatchet!



Marina Morgan photos by Mike Manikowski.





Photos by
DUANE
POLCOU

ALLANAH RHODES

By Hugh Gallagher

When seeing a photo of actress Allannah Rhodes you quickly envision a more reserved player of the b-movie genre. But this innocent looking six-foot blonde goddess could unravel yarns that would make a seasoned sailor blush... her upbeat voice, with a hint of mischievous glee, will soon have one thinking that maybe being in a bondage video may not be so bad... well, maybe if she was the dominatrix.

From fetish films and her erotic modelling to her growing number of b-movies, it is impossible to find anyone she has worked with to say a bad word about her. Allannah Rhodes is already becoming a name to reckon with...

DRACULINA: Where are you originally from?

ALLANAH RHODES: Palm Beach, Florida.

D: You moved to New York.

AR: Yeah. I have been going up there for work for the past year and a half so I recently moved there.



The movies of Allannah Rhodes:

Top: **EROTIC WITCH PROJECT 2**.

Above, far right and bottom: **EROTIC SURVIVOR 2**.

This photo and immediate right: **VAMPIRE OBSESSION**.



D: You are fairly tall. Did you ever want to do runway work?

AR: If you mean fashion as in mainstream, I do mainstream work as in commercial and fine art. I do have an interest in more commercial and mainstream work, yes. I am also interested in the field that I am in with the B-movies and moving ahead into more mainstream with that. I like to keep a variety in my life with everything that I do.

D: What lured you into the adult modeling and video?

AR: A friend of mine got me into it. I was going to school and I met some people that introduced me to the scene and I found it very fun and interesting.

D: THE EROTIC WITCH PROJECT PART 2 was your very first video?

AR: Yes, that was my first one. I did that it about a year ago.

D: The girl/girl stuff obviously doesn't bother you. Is that your personal sexual preference?

AR: Yeah. I like a little bit of both, so I get the best of both worlds. [Laughs]

D: At what age did you discover you were bi-sexual? And how did you enter into that?

AR: I have for the most part, always been into girls in more than many ways. I met my first girlfriend while out with a guy friend who was doing a bad job trying to impress me. A girl that I had my eye on had come up and intervened on our conversation and basically stole me away for the rest of the night. After that, I think I was just more free with my sexuality and more open

mined.

D: You seemed pretty friendly with Katie Jordon in the outtakes of EROTIC WITCH. Katie seems pretty intense. What is she like?

AR: She's great. We've known one another for over a year now. We are pretty close friends. She was a friend of mine before I got into this... and is someone that has introduced me to the scene.

D: What was going through your mind at the end of EROTIC WITCH 2 during the five-girl orgy?

AR: I was having a great time. I had been wondering what it would be like to play around with all of these awesome girls that I had been hanging out with on and off for shoots for a long time. They were all fantastic I would love to do it again anytime.

D: When did you start doing things for New York Bound and Fetish Oasis?

AR: About last November was the first time I worked with New York Bound... and Fetish Oasis, the same thing. I met Mr. Stewart around the same time. He started managing me about a year ago.

D: Are you into bondage or is this just a job?

AR: Yes, in my personal life, I do like bondage and am into it.

D: Do these types of videos pay fairly well?

AR: Yes, I do pretty well with the videos. It pays my rent and I have saved enough money for school. [Laughs]

D: I saw some photos from VIO-LATED and that looked pretty intense. They fastened little clips onto your genitalia and it looked quite painful...

AR: Not really. I don't usually do stuff like that but it just so happens that she's my girlfriend so I thought, it was a fun night out for us.

D: Most people would think the atmosphere in a bondage video or photo shoot would be pretty intense... is it?

AR: No. Usually it is a lot of fun. Everyone is pretty laid back and relaxed. I've always had a really good time. It seems a lot more intense on film than it does behind the scenes.

D: So no scene has ever gone out of control? Once you are bound and gagged there isn't much you can do about anything.

AR: No. I have never had any problems. Sometimes they have to tell me to stop smiling at the camera...stop smiling and looked distressed! [Laughs]

D: I know you were in another video called ARCHWAY TO ALLANAH, which was a foot worship video. Can you tell me anything about that?

AR: That was the first one I did when I first got into it. I was told that a guy was going to be worshipping my feet and I didn't have a problem with that. My feet are really sensitive too; I'm really ticklish so I had a lot of fun with it.

D: I haven't seen this video either, but from the photos and description it sounds pretty weird. It was a video called TRUE DESPERATION 2.

Can you tell me how you were approached for that and what encouraged you to do it? [Note: In this video four girls spend a night in a hotel room where each is forced to urinate while being restrained by the other girls.]

AR: That was something where I was just testing out my limits to see where my interests were. I was approached by an actress through e-mail to do that.

D: A lot of the photos promoting the other urination videos have people actually drinking the pee... did it go that far in your video?

AR: No, I didn't do anything like that. I really am not interested in things like that.

D: Was it just a one-time thing?

AR: I had fun with it but I'm probably not going to do it anymore. It was just an experience for me.

D: After TRUE DESPERATION I guess this question has no value but what is the weirdest thing you have ever done on video?

AR: I would say that would be it. [Laughs] It was different from anything else I have ever done.

D: Have you ever been approached to do a video or photo shoot that you refused to do?

AR: Of course I have had offers that I wouldn't take. I will only play around with my girls or friends that I know very well. Just like anyone else, I do not play with fire. So, yes, I have offers to do many things that I would not like to do, so I don't.

D: There are several EI movies that



you have done that have not been released yet. Can you tell me anything about those? Like THE SEDUCTION OF MISTY MUNDAE?

AR: The last three that I have done I don't know the titles for because they were so recent and have not been decided on. The last one that should be coming out is *EROTIC SURVIVOR 2*, which should be out sometime in January. The other ones I am not sure the titles of. *THE SEDUCTION OF MISTY MUNDAE* I worked on for a small part and did not actually work with Misty on the set. I enjoyed it nonetheless.

D: Do you play leads in any of them?

AR: In *EROTIC SURVIVOR 2* I did play a lead role as one of the contestants on the island with the other girls to fight it out and see who would be voted off.

D: So you guys actually competed against each other?

AR: Yeah, actually it was all real. It was fun. We had a lot of fun with the blow-up dolls and everything... it is really something to see. Behind the scenes was even better.

D: What would you rather work on, EI videos or fetish videos?

AR: I really enjoy working with EI a lot. The camera crew is always a blast and so are all of the girls. The day we filmed *EROTIC SURVIVOR 2* we were in upstate New York and our cell phones didn't even work up there. It was like an escape for three days. I had great time with that. I've always enjoyed working on their sets from day one.

D: Have your parents seen any of your videos?

AR: They haven't. They are all pretty recent... they really haven't gotten too far into it. They ask if have done any nude work and I'm pretty open about what I do, but they don't seem to be too interested.

D: You don't have a very close relationship with them?

AR: Somewhat. I live on the other side of the country. I see them every now and then. My brother and I are best friends and I share conversations with him.

D: Where do you plan to go from here? Do you wish to go onto bigger acting parts?

AR: I'm trying to get into more b-movies and that is one of the reasons I moved to New York because there is so much for me to do that the possibilities are never-ending.

D: I noticed on your web site that you have a lot of travel dates set up.

AR: I do like to travel a lot. I go between Florida, New York and Atlanta quite a lot. Also to Los Angeles, Boston and Chicago. Also I have been going to Europe every now and then. I recently went to Holland and have been experimenting over there. I went to a fetish party there about a month ago with a friend of mine that was writing for a Swedish magazine to cover the party. There were about four thousand people attending. I had a blast and met many interesting people. I intend on going back around August to work a bit and maybe play a bit too.

D: What happened there?

AR: I met a dominatrix from Paris... introduced to me by a friend of mine. She just happened to have a dungeon in her house so we utilized it a little playing dress up and taking photos. I went to Club Doma, which is very interesting as well, as it is one of the first clubs ever throughout Europe to throw fetish parties. My friend and I basically toured around Europe a little bit and shot at a few locations here and there.

D: What do you like better being the dominant or the submissive?

AR: I like to switch. It has to do with trust factors with the people that I am with. But I like dominating a lot.

D: Do you do any conventions?

AR: I went to a bondage convention, Bond-Con. They just had their first one back in September. I did the VAMP convention, Vintage and Modern Pinup, I met a lot of fans there. Also, there are some more that are coming up that I am plan on going to next year, when I have a little bit of time, up in New York.

D: So what do you think of the fans?

AR: They are all very cool and supportive. Everyone was anxious to meet you. It was a lot of fun getting to meet everyone and strange that they all knew my name... or it was surprising to me since I'm new to the industry.

D: Do you get a thrill out of seeing your movies like in Best Buy?

AR: Yeah, it is actually very strange when you go into Borders or a Barnes and Noble and you are looking at your face in a magazine. It is pretty exciting.

D: So, if anyone were interested in hiring you for a regular horror movie, you'd be interested?

AR: Definitely. I love acting.

D: Your web site looks like it is still under construction...

AR: Yeah, it is being changed around a bit. Sometime during the New Year, I would like to start a site for fetish photos but right now my family goes to my web site so I am trying to keep it a little more mainstream. I am trying to keep it updated as much as possible along with working at the same time.

D: It wouldn't take much searching for them to find something...

AR: True. I think if they are really looking for it they will find it and that is not really a problem for me. I am not ashamed of anything I have done and I am always up for constructive criticism.

D: When you were growing up did you think this was something you would be doing?



AR: Not necessarily. My aunt was into modeling at a young age doing commercial work. She had taken me to a few agencies in New York. I was curious to get into modeling a little bit. I hadn't expected to get into b-movies but I always liked acting. I am just really happy to be able have the opportunity to work with everybody and get to meet all these people all over the country... the world.

D: You said your friends exposed you to the bondage stuff about a year and half ago. Up to that point you had no interest in it at all?

AR: Actually, my ex-boyfriend got me into it; he was just really surprised I liked it. He was interested in it and he introduced it to me and ever since then I found the contacts, started working with people, and found out how much I was into it.

D: Your have the look of someone that would have nothing to do with the things you are involved with.

AR: [Laughs] I think that works out as a benefit you know? There aren't that many six-foot blondes in the fetish world... as far as I know.

D: That should be the makings of good dominatrix.

AR: Yeah, I have a lot of fun with that. A lot of people look up to me with my height and appearance and tell me the same thing.

D: Is there anything else about you that no one would believe if they heard it?

AR: Mainly, I'm into health and fitness and stuff like that a lot. I'm planning on going to school (to be a) psychological therapy assistant. I have a pretty good balance in my life. As long as I get to use my creative side and express myself I'm happy.

D: Do you get a lot of calls from
(Continued on page 54)



SHADOW OF THE DEMON

by Debbie Rochon

In 1991 I answered an ad in "Backstage." It read, "Actresses needed for low budget vampire movie to be shot on Long Island. Some pay. Some nudity required" After receiving a call to come and audition, I hauled ass all the way out to Ronkonkoma, Long Island and read for director Jay Lind. About a week later he called and said I got the part of the lead character Valerie's best friend. I was psyched! The late Maria Pechukas was signed on to play the tormented Valerie, an abused girl that has psychotic episodes during which she thinks she's a vampire. Or is she really one? I loved the script; it was a very poignant, image-heavy, well-written story that chronicled a dark decent into madness. One of the most appealing scenes to me was a dream sequence in which Valerie sees me hanging like Christ from a cross





drenched in blood. The night we shot that scene it was extremely cold, and there I was outside totally naked hanging from a cross! I'm lucky I didn't go into shock it was so cold, and the fact that we were not far from the shoreline made it even more bone-chilling. Then came the blood. Seeing it had been sitting outside for hours before we shot the scene it was even colder than I was. When they dumped the bucket of fake blood over me it was so cold that on contact my body let off enough steam that it looked like we were using a smoke machine!

That was undoubtedly my initiation into horror movies. We shot a few days worth of footage and then hit a brick

wall. No funding to finish the picture. We ended up changing gears completely and shot about 5/6 of an erotic comedy called **DO YOU LIKE WOMEN?** Instead, Jay was going to take whatever money was made from **WOMEN?** and put it towards the **VALERIE** budget. But, it was not meant to be. Neither **VALERIE** nor **WOMEN?** would ever be fully completed.

In the following years Maria and Jay would marry and work on their own films while trying to battle Maria's health problems and I went off in my own direction to make movies with various film companies. We all stayed in the genre though, so it was inevitable we would see one another time and again at horror conventions. At Chiller Theater conventions we would catch up and I would hear about their various projects like **NIGHT OF THE CAT** and **CARMILLA**. It seemed as though they were doing well, taking long breaks from shooting when Maria was either hospitalized or otherwise unable to work.

Fast forward to the fall of 2000. Maria lost her battle with Anorexia Nervosa and passed away while admitted in a hospital. Not too long after that, Jay was able to exorcise some of his emotional demons and express some of his anguish by helming a movie called **TO DANCE WITH DEATH** which starred Brinke Stevens. He was able to fund the movie via One Shot Productions, the guys who help finance Jess Franco's films over in Spain.

DANCE was more of a symbolic dreamlike experience than an actual horror movie, with the nudity being representative of pure beauty as op-

posed to hard-core eroticism. It was haunting and that's what I liked about it. It may not be the type of movie everyone would love hands-down, but it has the touch of a director who has his own style and is not afraid to be a bit cerebral even when making micro-budgeted genre movies shot on DV.

In the early part of 2001 Jay Lino contacted me to star in his next **One Shot Productions** funded flick **RIVER NIGHT**. I was happy at the thought of working with him for the first time in a decade. I read the script and thought it was very moody and interesting - so I was on board. We finally set a firm shooting date at the end of September after a couple of delays due to cast conflicts and the September 11th terrorist attack. By the time I got down to Maryland to shoot, the script had gone through a couple of transformations and was now called **SHADOW OF THE DEMON**. I drove down with the tantalizing Syn DeVil, one of the actresses in the film. She lived in New Jersey so I met her at her house and began the trek. Syn is a stunning dancer/fetish model and we got along famously, which was a good thing seeing we had a long road ahead of us. It took us about 7 hours total and we arrived about midnight at Jay's house. I camped out in Jay's room, which was decorated with posters, books and ghoulish motifs. One thing that stood out to me was a picture of Jay, Maria and myself from 1992 on the set of **VALERIE**. I must have stared at that picture for hours my first night there. I felt a very strong presence, which to me felt like Maria. At the risk of being hokey, I told Maria how much she had meant



Rare photo of Debbie Rochon, Jay Lind and Mario Pechukas.



to me and I hoped she got a kick out of me being there. In a strange way it was the closest the three of us had come to reuniting.

SHADOW OF THE DEMON is the story of a painter named Connor (played by Jay Lind) who slowly loses his grip with reality when his model and girlfriend Fiona (played by yours truly) is lured into a dark world by the seductive demon creature Ariel (played by DeVil). In typical Lind style you're not completely sure if what Connor sees is truth or frightening images inspired by his dead girlfriend who committed suicide a year earlier. Flashbacks and a Dutch angle on reality start feeding on Connor's emotional foundation and soon we see him stalking his girlfriend who he thinks is possibly brainwashed by this exotic She-Demon-Lesbian.

The shoot was very laid back, Jay's approach is to work long hours if needed but in a decidedly relaxed way. No stress. He is now making movies for the joy of it and trying to plow through the scenes had no appeal to him. I had no problem with that. I had just come off a 6-week run where I worked on 6 other movies and this certainly seemed fair to me! We did most of our shots in 3 or 4 takes and had simple lighting so we spent most of our time working on the scenes. One night we shot at a local bar on the beach (and boy was it cold!) with Victoria Lundin who plays Ronnie and Sean Donovan as Jack as well as Connor and myself. The four characters were sitting around an outdoor table eating, drinking, and talking about Connor's upcoming art show. I was shaking so hard from the cold I almost fell off my seat while we were filming! The nice thing about shooting a movie in a resort area off-season is that you don't have a problem with too many people being around to ruin the sound. The bad thing about shooting in a resort area off-season is that it's off-season for a reason: unappealing weather conditions! The wind was blowing

the icy air right through me.

Next the sound equipment failed on us! Lucky for us we were monitoring the sound closely and only had to re-shoot a couple of scenes! Jay blocked the action in such a manner that we could continue shooting and get good stuff with only sacrificing a minimal amount of shots by using a different, less desirable mic.

The scenes I shot with Syn were mostly erotic in nature. Besides walking in a dream state through a cemetery, we had assorted love scenes. A shower scene together, a coffin scene together, it was very erotic! I feel lucky that I got to work with her; she was very easy to act against.

It was interesting playing Connor's girlfriend in the film because Jay and I have known each other a long time and have a special bond because of Maria. It was a tad awkward to have not seen him for so long then be thrown into a movie where your characters are in a relationship! Jay handled it very well and it seemed to click right away. One of the last things we accomplished while I was down there was a bloody photo shoot on one of our sets. Right in the middle of the shoot I said to Jay "Do you have any blood?" he said "Of course I do, I always have blood. It hasn't been warmed up so it maybe a little cold but I have at least a gallon!" So it was settled, for old times sake Jay poured a bucket of sticky sweet fake blood all over me and we finished the photo shoot. Afterwards he lent me a pair of plastic goulashes to walk through the house in on my way to the shower and that was a wrap. I don't know why, but the bloody photo shoot made it feel complete for me. I was brought back to the time when Maria, Jay and I were doing the same thing for the same reason...The love of it.

For updates on the movie check out www.DebbieRochon.com and for the latest information on the release of **SHADOW OF THE DEMON** check out www.oneshotproductions.org



SORORITY HOUSE VAMPIRES IN THE THIRD DEMINSION

By
Hugh
Gallagher



For those that remember the interview and pictorial with Penny Lynn back in DRACULINA #37 ("Single White Vampire"), you can imagine my thoughts when being told that she was in a new 3D movie! Just the idea of adding a third dimension to the photos you see accompanying this article is enough to spark interest in Ray Honeycutt's new version of Geoffrey De Valois' SORORITY HOUSE VAMPIRES.

We caught up with Ray to ask him a few questions about this new DVD release of this aging movie, its difficult past, and getting a rise out the new world of DVD collectors by putting Penny Lynn "virtually" right in their laps!

BOB L'ECHEVIN: What is the story behind the original SORORITY HOUSE VAMPIRES? Why was it never finished?

RAY HONEYCUTT: Geoffrey De Valois came up with the idea back in 1990. He had worked for Industrial Light and Magic in the 1980s and wanted to

get into directing features. He knew that sex and monsters would have the best chance of being marketable so he partnered with Dennis Devine on the story and the result was a script called SORORITY HOUSE VAMPIRES. It centered around a sorority chick named Buffy who was destined before birth to save the world from vampires. This was all 3 years before the original BUFFY THE VAMPIRE SLAYER feature was released. At that point Geoffrey met a guy from Montreal named David Donald who owned a video studio and they partnered on the production. David provided the equipment, editing facilities, etc. and Geoffrey handled everything else. They shot in 1991 and '92 and Geoffrey did a rough cut shortly after the filming wrapped. Around that time he and David had a major disagreement concerning money. It ended up with David confiscating all of the master tapes which they had shot on pro beta. All that Geoffrey had was a copy of the rough cut



on Hi 8. David refused to return the masters unless Geoffrey came up with something like \$25,000 so he let David keep them and started over a couple of years later with VAMPIRE CONSPIRACY.

DE: Dennis Devine released the movie in 1997 on video

with additional segments to explain the missing holes in the story. Your version eliminates what he has done and created your own completely different 3D version. Do you think people will be disappointed seeing basically the same movie with ten minutes of alternative footage?

RH: Well, it's really no different than any DVD special edition that's released. We're really not positioning it as a new film;





it's a DVD special edition with alternative scenes and features. The additional scenes just happen to change the plot a little. A fan of one of the other versions will want to get the "3D Special Edition" because the picture quality is better, the sound is better, and the edit is complete which makes it a lot funnier, etc. If someone has never seen either one of the earlier versions, this is the one they will want to get. Geoffrey's other stuff (*VAMPIRE CONSPIRACY* and *VAMPIRE CENTERFOLDS*) has never been released on DVD. My company, Canopic Entertainment, is not associated with Dennis Devine in any way but to my knowledge Dennis's version isn't on DVD either. You've also got to take into account that Dennis removed large sequences in his edit. I'm assuming that this was because the footage that Geoffrey had saved had sustained some damage over the years. These were some of the funniest scenes in the whole movie so we did our best to clean them up and we left them in.

D: I understand that you contacted director Geoffrey de Valois back in 1997. At what point did you decide to do this version of the movie and how long did it take?

RH: Back in 1994 I picked up an issue of "Femme Fatales" that had an article about the making of *VAMPIRE CONSPIRACY*. I wanted to see it because the story combined supernatural and technological elements. This is a theme that I've always been drawn to. I'll watch or read just about anything that has this kind of stuff in it. I never heard anything else about the movie though. I tried pretty hard to find out how I could get a copy. I even tracked down the author of the "Femme Fatales" article to see if he could get me in touch with Geoffrey. I finally found the tapes for sale on the Internet and eventually was able to contact him. We discussed *VAMPIRE CONSPIRACY* and *VAMPIRE CENTERFOLDS* and I eventually got around to asking about *SORORITY HOUSE VAMPIRES*. Geoffrey told me what happened and I proposed to contact Dave Donald to see what I could do about getting him to turn the tapes over to me.

This was a huge thrill for me because I had loved monster movies my entire life and I'm basically a huge fanboy. Finding a lost film and completing it in some way is even more gratifying than doing the whole thing from the ground up. It's really cool to find a rare comic book, toy, or monster magazine at a flea market or where ever and finding an uncompleted film was really the ultimate collectible for me.

Anyway, this was all in early '98. I was able to get in touch with Dave and we came to a tentative agreement. I started trying to get the cash together to get the master tapes and that fall I

started building the monster and preparing for the shoot. I was also putting together a desktop video system and saving for a good digital camcorder. Geoffrey contacted me and told me that he was releasing the rough cut on B-movie.com and that he was changing the name to *SORORITY HOUSE VAMPIRES FROM HELL* because he had sold the rights to the original name to Dennis who was doing his own version. I was devastated. I had this big, half completed paper-maché monster in my garage and now I had nothing to do with it. I kicked around ideas for a few months but I finally just e-mailed Geoffrey and said, "Let me finish it. I'll do the post-production, shoot extra footage, write music, whatever it takes." I had kind of become obsessed with it. It was like "Moby Dick" and "Frankenstein" rolled up together into one absurd paper-maché sculpture. I did decide at this point that it wouldn't be prudent for me to spend the money to get the masters since the rough cut had already been released so Geoffrey just sent me what he had on Hi 8.

Around May of '99 I split with my girlfriend and moved out of our town home. This was a huge setback because my studio was set up in the garage. I had to find another place that had a floor plan that would allow me to shoot my scenes. I was able to find a place and later that year I finally got everything together and shot the scenes with Penny Lynn and Alison Chien. I always thought that the shoot would be the toughest part but it wasn't. The post-production consumed the lion's share of my effort. I had to learn stuff by trial and error and that really lengthened the time it took to finish everything. Add money delays, PC crashes, delays because you have to wait for this or that person to help you do something and it's easy to see how 3 years can go by.

Throughout it all Geoffrey was really cool about the whole thing. We agreed on a deal and he let me do my thing. It would have taken a lot longer if he had insisted on being more hands on.

D: Why 3D?

RH: I had seen ads for the NU-View 3D system in a couple of videography magazines and was interested because I loved 3D movies when I was a kid. Stuff like *TREASURE OF THE FOUR CROWNS* and *SPACEHUNTER* was in the theaters back then and *REVENGE OF THE CREATURE* was being shown in 3D on television. At any rate I bought the glasses and a field sequential 3D movie with Stephanie Beaton called *EYES OF THE WEREWOLF*. The depth of field blew me away. The only other place that I had ever seen 3D that good was at Epcot Center in Florida. I knew immediately that I wanted to try it for "The Special Edition." I started researching field sequential 3D a little

more thoroughly and found out that it actually had a considerable following even though the general public is still unaware that it exists. Old school 3D enthusiasts are catching on to it and these people will search out, watch, and document any 3D film religiously. It seemed to me that shooting scenes in 3D would automatically get us in the history books. There are bound to be some people that think this movie is garbage. That may or may not be true but if it is, it's my garbage and I want it to be remembered.

D: Unlike the 3D movies of the '50s where viewers are given some really cheap cardboard glasses, you actually have to purchase a pair of special glasses from the NU View Corporation. How much does this cost and do you think people will be willing to make that investment to watch one movie?

RH: A field sequential viewing system will cost you between \$60 and \$100 depending on where you buy it and the brand. Nu View isn't the only company that makes this kind of gear but the quality of their stuff is pretty good. eBay is the best place to look because you can find used equipment, which of course won't be as expensive. I would never suggest that anyone shell out that kind of dough just to watch "The Special Edition" but I would suggest getting a set up so you can watch movies like HOUSE OF WAX and PARASITE in 3D at your house. I don't want to sound like I'm shilling for eBay but you can find field sequential tapes for sale on there all the time. I also want to point out that you don't have to watch the new scenes in 3D to enjoy them. If you don't have the glasses you will see a flicker on the screen and some occasional ghosting but otherwise it's pretty clear. However if you do have the glasses the depth of field will knock you on your ass.

Actually, I'm really glad that you asked that question because a couple of distributors had the same concerns but I never got the chance to respond sufficiently. E.I. Cinema and Vista Street Entertainment were both interested in acquiring the movie but they wanted a completely 2 dimensional version. They were afraid that the cost of the glasses would cause people to avoid the entire picture. Nu View declined distribution for the opposite reason. They wanted more 3D. It was my position that the 3D scenes were a bonus. You didn't have to have the glasses but if you did it was even better. The distributors weren't convinced but I was told if I could deliver a 2D version we were in business. Removing the 3D effect is impossible and I'm just not willing to edit those scenes out. Geoffrey can do that if he wants. I however am not in a position where I feel I have to compromise my vision. I may have neither taste nor talent but I do have integrity.

D: How does shooting 3D video differ from regular video?

RH: Shooting in 3D limits what you can do with the camera and what you can do digitally in post-production. The 3D lens is actually a large aperture that fits on front of the camera, so moves like zooms are limited because you can't control the focus on the camera like you normally would be able to. The lens interacts with the fields on your TV screen and then the glasses sync the fields back up, which creates the 3D effect. You really can't use effects filters or overlay images on top of one another because the field sync will become distorted which ruins the depth of field effect. You also can't change the camera speed, which eliminates slow motion and that sort of thing. If you do, the field flicker will be out of phase with the glasses and that will eliminate the 3D effect also.

When I shot the 3D scenes in 1999 you were limited with the types of cameras you could use the 3D lens with. Normally I would use a Canon XL-1 but the lens would not fit. I had to use a high end Sony consumer class digital camcorder, which cost me a little bit in the picture quality department. The biggest difference though is the length of the shots. In a normal shot sequence inserts would be no longer than a second (or 30 frames). Usually they would be even shorter but when you're shooting 3D you have to linger on objects or people so the audience will have a chance to trip out on the things coming out of the screen. If you watch something like JAWS 3 on video now and see a character holding something up to the screen for 10 seconds it looks silly but when it was in the theater people were oohing and ahing like crazy. We premiered SHVHH:3D in Dallas this summer in regular 2D and when people saw those kind of shots they started howling. It seems like the editing is terrible - on an Ed Wood kind of scale. I loved the fact that it could get that kind of reaction but I would have totally missed it if the entire picture had been shot flat.

D: How long did it take to construct Rabaalhoraz (the monster) and what went in to shooting those scenes?

RH: I started working on the Rabaalhoraz sculpture in October of 1998. I wanted a big orange lumpy monster to host the 3D framing sequences so I sketched a crude design. I wanted to incorporate all of the influences from movie monsters I loved as a kid - specifically Italian and Japanese monsters but also American monsters from the '50s and '80s. The creature was going to be pretty large so I needed a material that would be plentiful and cheap. I had read somewhere that Charles Gémora, the man who created the Martian in WAR OF THE

WORLDS, had used chicken wire and paper-maché when he built the suit. I've always thought that it was one of the most underrated movie creatures ever so I decided to use the same stuff for my monster. I really didn't know what I was in for because even though paper machet is virtually free its very time consuming. You have to work with small strips of paper and in this case they had to be applied over a very large surface. You can only do a small area at once then you have to let it dry overnight. It ended up taking about 4 or 5 months because the monster's skin was 6 layers thick. I was really surprised by the strength and durability of paper-maché though. The monster was moved around a lot during its construction and when I moved out of my studio I ended up having to break it down and reassemble it. Through all of that it held together. I was amazed.

After the body was complete the rest of the construction went pretty fast. I had a crew to help me paint it and attach old electronic components and other pieces of junk to the exterior. I spent a lot of time planning that stuff out. For example some of the Rabaalhoraz's teeth are actual fossils of megalodon (prehistoric shark) teeth. There's not a chance in hell that anyone would ever notice that and in the movie you can barely even see them but its something I wanted to do because I thought it would be neat if the thing was actually part real monster. When I think back on it, I put a lot of blood, sweat and soul into building that stupid thing.

And then of course all of it had to be broken down and reassembled after the move which caused more delays. The Rabaalhoraz sculpture got me a lot of funny looks when I was moving into my new apartment at the time. It was just so ridiculous looking. I remember that I got some guys from my job to help me move my furniture and stuff which had been stored in my old studio for a couple of weeks. One of the guys of course asked what Rabaalhoraz was. I told him that it was a creature that I had built for a movie. He asked if the movie had ever gotten made and I told him I was still working on it. He got a puzzled look on his face and asked, "When do you make this?" I told him that I had finished a couple of months prior and he replied, "Oh wow. I thought that you had built it when they were like...seven or something."

Later on I read in "Fangoria" that the new version of 13 GHOSTS that just came out was supposed to have had "never-seen-before digital effects to echo the 3D spooks of the original." I thought, "Hmmm...digital FX...3D spooks...hey I'll incorporate some CGI FX into my monster." I thought it would be funny to have the most modern special effects technique coupled with the most primitive. When Jack Evans came on to handle the digital

effects I asked him if he could add some Japanite-like tentacles. He came up with some he called "wigglegsticks" (after the Reverend Horton Heat song). They look so cool in 3D. I've never seen anything like it. It's a shame that 13 GHOSTS scrapped their original concept.

D: What inspired you to contact Alison Chien and Penny Lynn for the new 3D segments?

RH: I've always loved scream queens like Caroline Munro, Brinke Stevens and Barbara Crampton. In my mind a naked woman can make the worst movie in the world palatable. Some people might not get what I was trying to do comedy-wise but everyone understands sex. In 1998 I came across a website called galaxy-of-terror.com which is kind of a movie archive for films that feature lusty scenes between monsters and starlets. That got the wheels turning and I came up with a premise that would include every element that I would have wanted to see in a movie when I was 15. This really boiled down to (a) a naked girl (b) a monster (c) them having sex.

I advertised in a couple of local trade magazines but didn't find the kind of actresses I was looking for. I then found a message board for models and photographers called "The Texas Talent Board," and I was able to hook up with Penny and Alison through that site. They're both very talented and beautiful women. You can see more of them at www.pennysplace.com and www.alisonchien.com.

D: How did shooting go with the women?

RH: I only worked with Alison once but she was a real sweetheart. Even though she only appears in the credit sequence she came prepared with ideas about her look. I really admired her enthusiasm. She's a Goth girl and really into vampires so filming was a big thrill for her. You should always work with someone who is a fan of the kind of thing you're doing if you have the opportunity. They'll put so much energy into it that their excitement will become contagious.

Penny on the other hand is the consummate pro. She can play it straight through the most over the top situations. I had her doing some pretty embarrassing stuff on camera in front of a crew but she always knocked it out without hesitation. On top of this she's one of the sexiest women you'll ever see. She looks so good on camera and if you see her scenes in 3D its like "Oh God, she's right in my lap!"

The funniest thing happened when we were shooting the music video which appears on the DVD. I lived in a large house at the time with four girls and two other guys. It was around Hallow-

room and we had converted the living room into a haunted house because we were going to have a huge party. I didn't want to waste this so I decided to use it as the set for my music video. The premise was that Penny was this kind of succubus type demon-girl and she was going to murder each member of the band in a different humorous and sexy way. I notified my roommates that I would need them out of the house that day and we began the shoot.

Lisa Bennett, one of my roommates at the time, was going to direct since I was in the band and would be on camera part of the time. My death scene involved Penny knocking me to the ground and draining my life force. We did this take about ten times when one of my roommates and her boyfriend came out of her room to leave. They saw me lying in the floor on a big pile of cushions with a topless woman straddling me. There was a camera and lights set up and we were in between takes so Penny was playing with her nipples so they would look hard on camera. My roommates left very nonchalantly but later that evening Lisa and I got a call from our very distressed landlord because she had heard I was shooting a porno in her house. The whole time I was explaining everything to her I'm thinking to myself, "I wish!"

D: Do you think a resurgence of 3D viewing will come about?

RH: I think we'll see another mainstream 3D resurgence pretty soon. 3D seems to go in 20 to 30 year cycles. The last one was in the early '80s so I think we're about ready for another one. It's still a pretty popular format. IMAX and attractions like Universal

Studios have a lot of success with 3D. The main problem has always been equipment. Some sort of special equipment has always been needed. This might be a special projector or in the case of field sequential 3D, expensive electronic glasses. This has always made 3D inconvenient, which hurts.

I think that Field Sequential 3D will be big someday but it has to get a major player behind it. Companies like NU View just don't have the resources to market it sufficiently. If a company like Sony or Microsoft got into the game and pushed it, it would be huge. Canon has stuck their toe in because now they're making a field sequential lens for the XL-1 digital camcorder, their flagship model. A company like this could bring the price of the glasses down because they would be selling the systems in bulk. More movies and games would become available which would increase demand. The whole thing would snowball because the technology itself is great. IMAX Japan feels this way. They've already wired all of their theaters with field sequential goggles.

The same thing is happening with HDTV. That technology has been available in Japan for 15 years but its just now starting to break in The States. I've read that some companies feel that people would just be averse to wearing the glasses. I think this is shortsighted. People have been waiting for virtual reality for nearly 10 years now, ever since THE LAWNMOWER MAN came out. This is very close.

The other hope for 3D is that people are currently working on adapters for video screens that will allow for everything you watch to be seen in 3D without having to wear glasses. I had the chance to talk to Tony Anthony, the father of the '80s 3D boom, about



a year and a half ago. He told me about this technology. It exists and is being tested in hospitals right now as a tool to aid micro-surgeons. If this is introduced to the public it will change ev-

erything.

D: Any plans on creating your own full-length 3D movie?

(Continued on page 49)



Darrian Caine



Interview & photos by
MIKE MANIKOWSKI

The first time I saw Darrian Caine I knew I wanted to photograph her. I didn't know anything else about her, other than seeing her picture in various B-movie related ads and posters. This was the only way that I saw her, until a chance meeting at a convention, after which I knew I had to take her picture. Obviously an opinion shared by a few other guys crowded around her table.

That meeting was incredibly brief I think I said "Uh... Hi." Okay, it wasn't a great start. But over the next six months I got my sales pitch together and e-mailed some longer sentences to her. She seemed incredibly professional, and astonishingly easy to work with. All of my ideas, which I usually present with some trepidation ("Let's do pictures in a bathtub filled with rubber ducks!") were met with "Great. Let's do it."

I instantly liked her, but my admiration for her increased as we were doing that rubber duck shoot. She was totally naked and completely submerged in the water when the hotel fire alarm went off. Her manager burst into the room and said "Get dressed, we're leaving." She sloshed out of the tub, stared pulling on jeans, and I thought, "Crap! That was just going great. What a stupid way for the session to end." She put on a shirt without drying off, and was heading out the door, as I decided to myself "Well, I guess we got a few good shots." Then she looked back at me, and said, "When this is over, I'm coming back, and we'll finish."

That was when I decided I really liked Darian Caine.

DRACULINA: To start, tell me a bunch of the movies you've been in. I have no idea.

DARIAN CAINE: EROTIC WITCH 1, 2 and 3. EROTIC GHOST. MISTRESS FRANKENSTEIN, GLADIATOR EROTICUS, EROTIC MIRROR, VAMPIRE OBSESSION, VAMPIRE SEDUCTION 2, PLAYMATE OF THE APES...

D: Playmate of the WHAT?

DC: PLAYMATE OF THE APES!

D: [Laughs] What's that?

DC: That's one where Misty (Mundae) is the astronaut, and I play the woman who doesn't say anything. ... THE SEXY SIXTH SENSE...

D: Okay. That gives me a good idea. I haven't seen any of these. What should I see first?

DC: MISTRESS FRANKENSTEIN.

D: Is that your favorite?

DC: Yeah. That's with Victoria Vega.

D: So how did all of this start?

DC: I was doing boring extra TV stuff and modeling for catalogs, really boring stuff. And then I met this agent one day, and he asked me if I wanted to do some work for this new company, Alternative Cinema, and do this little short for one-day, and I said "Why not? I'll try." I met them, and they just kept asking me back.

D: Now, before that, you were doing?

DC: Primary extra stuff for TV. "NYPD Blue," "Law and Order." Stuff like that.

D: You were on "NYPD Blue?" How long were the scenes, super brief or...

DC: Oh yeah, quick. Like 30 seconds. You stand around for 10 hours and then you walk in for 30 seconds.

D: What was the coolest show you were in?

DC: None, they were all stupid. [Laughs] I enjoyed meeting the actors though.

D: Now, magazines, you've done







a lot of work there?

DC: I've done a lot of men's magazines... "High Society," "Leg Show," "Swank," "Hustler," "Penthouse"...

D: Have you done adult films?

DC: I did one. I did a girl-girl scene, and I got to pick whatever girl I wanted; and that's how I met Victoria Vega. I picked her out of all the headshots.

D: That was the only one you ever did? Did you get out of it because the other stuff started to pick up or because you weren't interested in doing that kind of film anymore?

DC: No, it's the same pay for both, and I have more fun being a goofball. So... I think those kinds of lower budget films are just more fun to work on. A lot of it is just funny.

D: Do you make all of your income on this kind of stuff? Do you have another job?

DC: Yeah, I design web sites.

D: Did you do your own?

DC: Yeah. I re-did it six times. [Ed. note: Check out www.DarianCaine.com]

D: So what do you want to end up doing?

DC: Owning a coffee shop.

D: Really?

DC: Yeah, because it would be quiet and I want to make it really quaint. That was my favorite place to hang out when I was growing up. I have it all in my head what it will be like. It'll be like a library too, with books in there. Really antiquey and homey. Acoustic guitar



players, poetry night... all kinds of stuff.

D: What'll it be called?

DC: [Laughs] Mamakins! It's a nickname somebody gave me.

D: I think you should call it Caine's Caffeine.

DC: No. I kinda want to be quiet when I'm older. Not "Darian Caine's Nude Coffee Shop!" [Laughs]

D: Look at all the customers you'd get. I'd go! [Laughs] Do you like to read?

DC: Oh, I love to read. I don't have time for it anymore... Harold Robbins is my favorite author. It's all sex, wealth and power. Drugs. I like a lot of horror too. Obviously I read Anne Rice.

D: And you're a movie fan too?

DC: Oh yeah, big time. My favorite is *EVIL DEAD*. But I like tons of movies... comedy, action.

D: With your stuff it's mostly sex and nudity. There's a lot of girls that I talk to that won't do that because they feel like they will get trapped in a kind of "b-movie thing" that they won't be able to escape from. Does that idea bother you at all?

DC: No. One, because I don't believe that. And two, that's what I want to do. I don't want to be an A-movie actress. Never wanted to. I enjoy what I'm doing and I don't think it restricts you. I know a lot of girls who have done it. Look at Debbie Rochon. Look at Tina Krause. They do a lot of other movies. And the nudity stuff is all they used to do. When I started out with this I looked up to Julie Strain. She's one of my favor-

ites. That was the kind of thing I wanted to do. I had no dreams of being this "great actress". I just enjoy it.

D: What are your favorite roles to be in?

DC: They are really good at putting the girls in characters that fit them, but I like doing the stuff that's not like me. When I did *VAMPIRE OBSESSION* I was a girlfriend of someone and I was really depressed and needed to be medicated, crying a lot, a mess. It wasn't a role that I normally do, so I enjoy doing stuff like that. I'm usually the dominant mean one.

D: Are you like that in real life? Dominant?

DC: Yeah.

D: Mean?

DC: No. I'm not mean at all. I guess they put me in those roles cause I look that way.

D: Do you keep in touch with your family?

DC: Oh yes. My father passed away. But my brother and my mother and I are very close. They know everything I do. They like it a lot. They think it's funny. I don't send them the movies but I send them the flyers and stuff... they like it. I'm really close to my family.

D: What was the weirdest thing you ever had to do on a film?

DC: Probably getting seduced by an alien with a popsicle. That was in the first movie I ever did. It's amazing I came back after that! *PLAYMATE OF THE APES* I just had to go "Ooh, ooh, ooh" all the time like I was a monkey. That's out in February. The beginning's really

cool. They made it like this James Bond beginning with the see-through girls dancing around to the music. They had me doing that.

D: Do you ever start up relationships with people you meet in films?

DC: No, no, never. I never have. I work with a lot of women and I don't look at women as a dating thing. I had one long relationship with a woman and it wasn't as mental as I get from men.

D: Who are your favorite people to work with?

DC: Well, Mike Bacchus, he's my favorite director to work with. I have so much fun with him. He's a blast. And I love working with Misty [Mundae] and Es [Esmerelda DeLorrocqa]. Victoria was my favorite but she's not around anymore. I like working with Laurie Wallace. Almost all the girls I love to work with. They took Misty, Es and me out to Cape Cod to film *MUMMY RAIDER* and that was really fun. We had a blast. While Misty was shooting, from 9 o'clock in the morning till 4, Es and I just stayed in the hotel room drinking coffee, ordering room service, and watching all three *GODFATHERS*. [Laughs] It was awesome! We had a pack of cigarettes each.

D: Are you a smoker?

DC: Yeah.

D: You don't seem like you would be. Is that your worst vice?

DC: Uh... Probably sex is my worst vice. [Laughs]

D: Sex doesn't have to be a vice, does it?

DC: I'll cancel things for it.









THE NUNS DRIVE A STAKE THROUGH THE HEART OF THE "TEEN" GENERATION

BY CHRIS CRAMPS

"I want to feel all the emotion and passion. I want to see the nightmare. I want to see the dream", says Mistress Jennifer, the beautiful but seemingly dangerous front woman for Manhattan's arguably premier rock experience, The Nuns.

In a time of musical uncertainty, The Nuns give us hope and a look into the future at a popular culture transcendence and don't wish to be subtle about it.

The Nuns debut self-titled album is a near-Goth experience with mainstream appeal. Jennifer's versatile songwriting proves The Nuns are not just another band with a blood fetish. Kick-your-teeth-in tracks such as "Whore", "Under My Heels" and "White Slave" compliment the haunting ballads "Anita" & "I Will Save You" where Jennifer displays her angelic-like vocal range which shows no limit.

Hailing from San Francisco, Mistress Jennifer is accompanied by Mistress Kris, a fetish fashion model and proficient violinist whose talent and beauty is a staple in The Nuns live performance. Post punk co-lyricist Father Jeffery adds striking contrast to the musical tour de force.

Although they can hold their own audibly, The Nuns as a visual experience are another beast to behold featuring Black weddings, fetish gear, theatrics, sexual deviants, and unabashed debauchery - Alice Cooper meets Andrew Lloyd Weber with a hard-on. Indicative of why they have recently drawn up the plans for a full length feature, *MAITRESSE DE SATAN* with Pandora Bazaar, who specializes in cult erotic films. "Before I saw The Nuns, it was their music that blew me away. So when I finally had the chance to experience them live I knew we had to get them on film." says Pandora Bazaar director Anders Manga. "They are true erotic art and we're excited about this film's potential."

"The music is very sexual in an intense way. Most people



don't allow themselves to feel things this intensely. But I want to feel everything. That's what the music and the film is about. Intense feelings of passion and sexual fantasies that go into the subconscious and unleash primitive feelings; almost like psychotherapy. This film is my psychodrama. It is a nightmarish version of my life," says Mistress Jennifer. "The vampire represents many things to me. In this film, and in all vampire films, the vampire takes the blood of the victim by biting the neck, which is the sexual act of the vampire. It is also a way of consuming the souls of new lovers, of becoming them, and then using their youth and sexuality; then discarding them and finding others. Vampires have a lot in common with all of us. Actually I think vampires are quite romantic. I know that I am."

For updates on *MAITRESSE DE SATAN* and "The Nuns" visit:

www.thenunsonline.com

or

www.pandorabazaar.com



DEAD ON VIDEO



Death made easy? It is at *Dead On Video*, a Nevada based company that supplies the unique visions of depravity to the slightly askew viewer. You want to see a woman attacked with a knife? Strangled with an extension cord? Verbally abused before shot with a pistol? These are just a few of the scenarios that can be seen on the many *Dead On* selections.

Opinions vary on whether such material is adding to the degradation of society. Does it feed the fires of a potential maniac and push him over the edge? Or does it subdue the demon that is in us all and our inborn instinct to lash out things when pushed to the edge. An argument that is sure to continue into the future with no definite answer to be found.

I had to opportunity to talk to some of the women behind the *Dead On* label, actress/models Tosho Welch and Ginger Blair as well as one of the women in charge of the company who simply goes by her first name, Bailee.

DRACULINA: What is the history of *Dead On*? How did it all start?

BAILEE: *Dead On Video* is a company started by three producers of horror material. The idea of merging our talents had been discussed on several occasions, and once the opportunity presented itself to put our heads together and make it a project we could have fun with, we decided to give it a go.

D: Is seeing women in peril something that interests you or is just a marketplace you saw potential in?

BAILEE: Seeing women in peril is something I have personally always had an interest in. I have had fantasies along these lines all my life, being captured or forcibly subdued by a perp, then forced to do what he or she wants. Naturally, in my dreams the perp really does what I want. He/she can magically read my mind and do exactly what I like. At one point in my life early on, at about 16, I was offered a paid scholarship to one of the biggest art colleges in the country due to my love for drawing. I had intended on being a set designer, but life took a different turn and I wasn't



able to go. This opportunity seemed to fulfill the aspirations I had long ago, just on a grander scale that I was more in control of.

D: What did you do before you started *Dead On*?

BAILLEE: Well, before *Dead On* I did some independent work for various web sites producing small scale horror material, on top of fetish material, and I worked in the adult industry as a purchasing manager and oversaw the creation of advertising for various adult mail-order catalogs. I also did a stint as an exotic dancer and adult model. Before I got into the entertainment industry, would you believe I worked for several years as a property management supervisor? Talk about a career move, eh?

D: I find it amazing that a woman is running a company like this. It is usually the women that are protesting against this type of material. What are your feelings about the content of the tapes?

BAILLEE: Well, I have thought long and hard about this issue. You see, on top of working with DOV, I am a student, majoring in psychology. I have examined the impact this type of material could have on our society, what it means for people to have these types of fantasies, and what it means for women. Obviously there will always be those people who will take this type of material seriously and act out.

These are also the kind of people who were unstable before they watched one of our films. One must understand that mentally healthy individuals will take this material as it is... a fantasy they can pop into their VCR and experience vicariously through the film. They also understand that in real life, violence is wrong and they would never act out in a way that would

hurt another human being.

Often times you will hear folks, politicians, religious leaders, women's groups, go on about how evil these films are, how they ruin good society and how they violate women's rights. What they miss is these films are nothing more than an extension of what people already think, and most likely have for millennia. How can they con-

demn filmmakers like us at *Dead On* for making films that reflect the ideas and fantasies of the people who buy these tapes, and in the next breath insist the population has to live by their rules and beliefs? Which is more impacting, the freedom to watch a videotape in the privacy of your own home - or the violent act of taking away someone's personal freedom? As for



violating women's rights, women's rights are violated everyday in the workplace, at home by a spouse, you name it. I can assure you most of the violators of women's rights do not watch our films. A lot of them go to church, hold down jobs and condemn what we do.

We as a society need to help people understand the difference between reality and fantasy, not try to enforce a thought police type of attitude.

I have met some of the most amazing people while working in this field. They are open with themselves, with others, and don't feel ashamed for the things they like. They are discreet and intelligent. They are hard workers and goal-oriented. They are giving, understanding, and they're for you when you are in need. They are contributing members of society.

D: Most of these tapes originate from custom orders from customers. What won't you do? Where do you draw the line?

BAILEE: Well, anything that the actress in uncomfortable with. We get all sorts of scripts, and they are presented to the actress requested by the purchaser. If she feels she wants to take the part, then we go ahead with the project. We draw the line at hard-core sex. Mixing implied sex with violence is one thing, it insulates the

actress and actor, keeps the action in an acting realm. Once you cross over to hardcore sex, both the actress and actor are engaging in real interaction, and that can have serious impact on the psyche. This is fantasy, and we shoot it the same way we present it... it isn't real, just acted out.

D: What is the weirdest request you ever received and refused to do?

BAILEE: Hmmm, honestly? We had request for the actress, as she was dying, to lose control of her bodily functions... all of them! Well, being the consummate pretenders, we had to come up with ways to make it appear as though she did, while of course she did not in reality. We used a lot of yellow food coloring and chocolate frosting that day! As for refusing to do a scene, we had a request for a very violent rape/murder. I turned that one down point blank.

D: What is the weirdest tape you have ever produced?

BAILEE: A film we did with Nikki Steele, a well-known porn actress. We gutted her, burned her, electrified her, you name it. Her character was a spy turned traitor. The special effects took quite awhile to pull off.... we went through a lot of cigarettes and bacon that day.



Tasha Welch

D: What is the biggest demand? What is the most popular way to see a woman die?

BAILEE: That's easy, a Hitchcock FRENZY type of death. Sometimes I wonder if that man knew how in tune he was with the psyche of society. A lot of folks have told me they had no interest in this genre before they saw FRENZY.

D: Do you have any future goals for the company; are there any other areas you plan to explore?

BAILEE: Yes, actually I have written a full-length script for a film based on a true story here in Nevada. We will be shooting it in an old abandoned hotel in a ghost town. Rumor has it that it is really haunted.... We took a tour of it during the summer, and one of my assistants got punched by something invisible. Now, I don't believe in ghosts, but I have yet to explain watching him fly into the wall and leave the place with a big red mark on his cheek.

As for the other partners, they each have their own ideas to bring to the table. You will have to ask them what they envision for your next article.

I next spoke to model/actress Tasha Welch...

D: Can you give us a history of your work in the B-movie market?

TASHA: I've used a few different names over the years Tasha Welch, Skylar Nicholas and just Sky. My first film was called FATAL PULSE. It was my first Hollywood audition and I was scared to death. I had studied acting and done theater in college but the lights-camera-and action of a real film set made me so nervous I was shaking the whole time. My character gets killed by a campus psycho who slashes my throat with a phonograph record. I moved to L.A. with a BA in film studies so I did some work behind the scenes as well. I got a job at a low budget production company as an assistant and one day when they were short an actress for a scene I was recruited. The film was called CANNIBAL HOOKERS and I did the title sequence where my character cruises Hollywood Blvd., finds a victim, takes him home and chops him up and eats him.

For my next role I actually met the producers at a restaurant where I was waiting for someone. They approached me to audition for their film and I got the part as a happy coed hooker turning tricks out of my dorm room in CAMPUS HUSTLE which actually has been played





Ginger Blair

several times on USA's "Up All Night".

I'm a singer as well as an actress and I got a part in "Playboy's Girls of Rock and Roll" live show and went to Vegas and Tahoe to do that for a while.

I missed Southern California so I moved back and decided to start doing more nude modeling. I did a lot of wrestling and fetish videos. I did a couple Quicksand Movies with Brink Stevens for Mudpuddle Visuals. Surrender Films had me in a small part in FEMALIAN and then I got a lead role in their picture LOLITA 2000. I've done a few other b-movies but don't know the names of the finished products.

D: What lured you into working with Dead On video?

TASHA: A model I know only as Suzy told me about them and actually brought me to my first shoot with them in Vegas. I love working for this company because it's always interesting and creative and fun. The subject matter is a little spooky sometimes but I think doing these movies has helped ease some of my fears of death just because I've already died so many times and in so many different ways that it feels almost... natural. I actually have a phobia about death. One of the things that bother me most is the idea that people are going to touch and deal with my body after

I'm dead. I want to destroy it myself, which would mean I would have to make prior arrangements, so that no one ever sees my dead body.

D: Do you have aspirations to work in other video productions? If anyone reading this has a script that they wanted to present to you, would you consider it?

TASHA: Of course! I live for this stuff!

D: Do you watch any of your tapes?

TASHA: I'm trying to make my way through them. If it's something that I thought was challenging as an acting job I'll definitely watch and critic my performance. It's the best way to learn how to work in front of a camera. It's an ongoing process to keep striving to be a better actress.

D: Have any ultimate goals for your career?

TASHA: I think nudity is a natural and beautiful thing. I'm glad I've been fortunate enough to be a good example of a nude human in this era.

Last, but definitely not least, I spoke with actress Ginger Blair.

D: You are new to the Dead On repertoire. How did you get in-

volved with Dead On video?

GINGER: I have worked with Dead On for the last two years. I heard an ad during the "Howard Stern Show" one night driving back from California. I asked a friend to check it out for me and apparently they have interviewed him once before and then we started to work together. I was a little apprehensive at first. I had so much fun doing it. It didn't bother me.

D: I understand that you are slated to be a Playboy Playmate. Is this definite? If so, when is it supposed to happen?

GINGER: There is still no official word yet if it's in the works. We'll just have to wait and see. If it works out that's great. If it doesn't, that's okay too. My hands are pretty full these days. "Playboy" is something I'm still working on. For now it is on the back burner.

D: Once that happens will you continue with Dead On?

GINGER: Absolutely! Why not? If and when "Playboy" happens it will all depend on the contracts I sign. I really have no answer. If I have time and I am allowed to do so, I will continue.

D: Tell us about your comic book series. How did that originate?

GINGER: A friend and I were doing some promotional work at the famous San Diego Comic Convention and we met up with some of the people at the Chaos booth when it was discovered that my friend and I bore an uncanny and very strong resemblance to "Lady Death" and "Chasity." Two of their biggest characters. Mutual agreements were made and it was then that I was given the title of "Lady Death."

D: Do you ever worry about meeting up with fans of your videos? Do you think this is a healthy outlet for them or is it possibly feeding a monster inside of them?

GINGER: I've meet fans in regards to my other work but I have yet to meet with the fans in regard to this particular field. For the most part I think fantasy is healthy. But there will always be a few that will be a little uncontrollable.

D: When not shooting Dead On videos, what do you do?

GINGER: I model for other corporations. I am involved in "Body Moldings" (<http://avegasexperience.com/bodymolds.html>). I go to school. I am a part time dominatrix. I dance. Sometimes I am featured at clubs. I have a booth at every major comic book convention. This is where I get to meet my fans and promote my web site

(www.gingersweb.com) and other work that I do. This year I will be selling chocolate body molds of various parts of my body. Along with the premiere of new videos, I will be "Lady Death" for Chaos Comics. To keep in shape I work out lifting weights and kick boxing. Which brings us to where my fans come from. I am known for female ultimate fighting in cage matches where you will see the likes of Tito Ortiz, Tank Abbott and other known UFC names. I have these videos for sale (www.odyssey.on.ca/~j.bialkowski/extremecatfighting.htm). I am also featured on the official KISS web site (www.kissonline.com). I love meeting my fans. So I will try to post and keep you up to date on where I will be and when the events take place.

D: You are a body builder? Do you do competitions?

GINGER: Yes, I hit the gym whenever I can. It's a great feeling. As for competitions, that is something I just don't have the time for right now. I may pursue this in the future. I find this type of work much more fascinating and the fans love them!

D: What are your views on nudity? Did anyone have a hard time with it?

GINGER: No, I don't have any problems with nudity. The friends I have are truly friends. They judge me for who I am, not what I do for work or entertainment.

D: Do you ever show the videos to family members or friends?

GINGER: To some of them, so that I may get some really good feedback from people I trust. Although they are intrigued, they think I'm nuts. Some think it is cool.

D: Any ultimate goals for your career?

GINGER: To keep right on doing what I am doing! I love the work and most of all I love the fans!



Ginger Blair



Back in Black (Leather)

The Society of Genitorture Video Gets Its Long-awaited DVD Release

By Scott Barker



One look at Gen, the leader of the Florida-based Outré Rock band Genitorturers, and you realize that she's the sort of woman for which the term "Wow!" was coined.

With the sweet face of a ministering angel, the dulcet, honey tones of a Southern girl, the voluptuous yet muscled form of an amazon deity, and a wardrobe that is part Vegas, part biker bar, she is nothing less than the stuff of which nocturnal fantasies (particularly of the wet variety) are made.

If you've ever been to one of her stage shows and stood in the front, gazing up as she prowls the stage, reaching down to make contact with her mesmerized and adoring fans, you've realized the truth of something the great composer Puccini said of his impossibly beautiful creation, the Empress Turandot: "Dead

men still dream of her."

You unlucky souls who've never been to a Genitorturer show can still get a taste of this American treasure, however: a DVD version of "The Society of Genitorture" video is slated for release October 2. The high-voltage disk captures all the energy and excitement of one of the band's live shows (albeit in an acted-on-a-sound-stage format), with a bunch of "must-have" goodies thrown in.

But before we delve into the disk, and some of the band's upcoming projects, a little background is in order for the uninitiated. Contrary to what you might believe, Gen is, in fact of mortal birth, and she actually grew up in Albuquerque, New Mexico. New Mexico has a reputation as an artistic Mecca; D.H. Lawrence, after all, sought refuge there, along with a long line of in-

fluential painters, like Georgia O'Keeffe. Gen discovered her own creative streak early on. "I think I was lucky in the sense that I was an only child," she comments. "I didn't have brothers or sisters to be compared to. So when I started dying my hair funny colors and cutting it into a Mohawk and doing crazy things, my parents kind of figured, 'Well, that's just what kids do. They didn't really come down on me for expressing my individual sense of style, or exploring my creativity.'"

A devotee of the sciences, she went on to attend Rollins College in Winter Park, Florida because of their first-rate program for doctors-to-be. "They're known for two things: one is their high rate of acceptance into medical school," she says. "The other is their theatre department. Now, looking back, I'm just kicking myself that I didn't do more with theatre when I was there." She adds with a laugh, "I think that department's big claim to fame was that Anthony Perkins and Mr. Rogers both attended it. I lived in the same dorm where they both lived."

She had been in bands since high school, and launched what was to become the Genitorturers as a direct response to all the dry academics of college life. The style of the group — in your face, and in your libido — was no accident. "It was kind of fueled by the somewhat repressive environment, going to school near Orlando," Gen affirms.

The band's first album, *120 Days of Genitorture*, released in 1993 by IRS Records, is something of a legend in the rock world. If you haven't heard it, imagine for a moment that a spectral angel of unearthly beauty has descended into your bedroom. With an enticing smile and the come-hither motions of one finger, she lures you ever closer to her. When, at long last, you are on your knees in front of her, she gently takes your right index finger and shoves it into an electrical outlet. That's *120 Days*: a turn-on and an all-out assault.

The album spawned stage shows that had a definite touch of the Marquis de Sade. Audience members would often present themselves to receive body piercings from Gen, and the confluence of on-stage sexuality and the hyper-aroused state of the fans made for some truly memorable gigs that didn't always play well to the town officials. "Probably the thing that woke me up the quickest is when we had some problems

on the Lollapalooza tour," she recalls of her early run-ins with censorship. "It was the second year of the tour, and we played on the same stage as the Jim Rose Circus. I guess our act was a little too overboard, in particular, for the authorities in Orlando. They may have targeted us because we were from the area and they had gotten wind that we would be playing. I think it was more of an attempt — and this is back in the 2 Live Crew era — when they decided they were going to start making examples out of some folks."

In several locales, authorities made it clear that they were looking for any reason at all to bust the band. Consequently, the group — collectively Gen on vocals, Chains on guitars, Evil D. Vincent on bass, and V. Saletto on keyboards — developed some sophisticated ways of getting around being in violation of legal statutes. For example, in a certain city, they might forgo venues that serve alcohol, because so many "blue laws" are tied into liquor licenses. And when they perform their all-ages show, while they don't display any sort of nudity.

Things are very different outside the U.S. The band has gigged all over the world, and found that each culture has its own distinctive take on the show. "It's fascinating to hear the kinds of questions that journalists or fans ask you," Gen observes. "For example, the French really get what we do. They completely get the passion and the artistic elements of the eroticism that we present. Other places, like in Germany, they'll ask you questions like, 'What does this mean exactly?' They want it really laid out for them. The English sit there and just kind of giggle about how naughty everything is and poke each other and say, 'It's really naughty how you're doing this.' They have a sensationalistic approach."

One major tour stop for the Genitorturers at press time was Japan, and Gen has a special fondness for her Japanese audiences.

"It's funny, before we had played there, we had heard from other American bands that Japanese fans were subdued, however, that's not what we experienced at all," she says with a mellifluous laugh. "Other bands said, 'Oh, they're very quiet,' but, uh-uh. The first show we did was a record release party at Tower Records in Tokyo, and people were bouncing off the walls. It was wild. The next time we went over for a tour, we headlined a large show in

Tokyo, and by the second or third song, while I was changing costumes, I heard this chatting in time with the drum. There were about 2,000 people just jumping up and down and chanting so it almost threw me off on where I was going to start the song. I was thinking, 'Oh my gosh, what are they doing?'

Clearly, fans all over the world react to Gen's one-of-a-kind stage persona. There aren't many women in rock who could strap on a dildo in front of thousands of people and not only look credible, but perform songs that are focused, melodic, and have something to say.

Gen's commitment to songs that have real value was the driving force behind the band's last full-length CD, *Sin City*, which proved that they could take a concept album to the next level. Dark yet inviting, the album was a journey through a carnival sideshow with Gen as the alluring guide, taking listeners through experiences in bondage and discipline, dominance and submission.

"The carnival motif is completely instrumental to the concept of *Sin City*. It sets the stage for everything. It's a type of psychological regression. It puts you into a state of child-like innocence, when things were larger than life. Going to the carnival, things were very shiny and new. There's a sense of faith and innocence, and I wanted to start out with that, so I could kind of shatter it with reality as the record goes along."

Rather than act as a downer, however, songs like the title cut, "Terrorvision," "4 Walls Black," and "Squealer" (a cover of an AC/DC song), are absolutely joyous in the emotions they evoke. "There's an element of fun," Gen relates. "There's definitely some tongue-in-cheek, some satire mixed in with the sacrilege. When I'm singing 'Sin City,' the words are very campy, and it's kind of inviting someone in, just like a showman or ringmaster would, to start the circus. The lyrics are Vegas-y and 'Hey babe,' and create this strong sense of irony. And then the tone shifts."

The band followed up that album with an EP (also on the Cleopatra label): *Machine Love*. The eight tracks are mostly industrial/techno remixes of songs from *Sin City*, but there are other treats as well, including a killer version of The Divinyls' "Touch Myself," which tweaks the original by changing the

focus of the obsession. In this version, Gen is singing about someone who would get down on her knees and do anything for her (well, who wouldn't?).

Gen promises her next CD, scheduled to be released in 2002, will continue the group's journey into unexplored areas of music and the human psyche. "When we create a record, it's like putting a puzzle together. There are many pieces and we sit down and write music that will tell a story. It's not just, 'Let's jam out some rockin' tunes.' It takes a lot of thought and work and preparation to bring the whole thing together. That's one of the reasons we don't fire out a record or two a year. We try to put a lot of soul and passion and consideration into everything we do."

"There are a couple of songs on this new record that are just mind-blowing. The few people that I've shared them with are floored because we've really evolved as a band and as songwriters. And when the new record comes out, the show is going to reflect all of that evolution as well. I think people are going to be pleasantly surprised with what they get."

Titled, *Flesh is the Law*, there will be some surprises in this latest incarnation of our girl Gen. "We're working off of a concept that we started with *120 Days of Genitorture*, and developed through *Sin City*. Now, there are going to be some really different twists to the show in terms of my character and what happens to her. I think people are used to seeing me on stage being the ringmaster and being in control of a situation, and what may shift a little bit in our presentation is going to be my character and how I deal with the backlash of being a strong, feminine force in our society."

"Elements of persecution and tragedy are important to our concept in terms of the songs that we're writing," she hints. "We're mirroring a lot of that, and that's going to come out in the show."

While you're waiting for the new CD, or for the band to come to your town, treat yourself to the DVD version of *The Society of Genitorture* video. SOG, which was originally released before *Sin City* yet uses much of the music that appeared on that outstanding album, shows the type of body play and bondage fantasies that are explored during a Genitorturers show. The production values of the video are very strong,

with effective lighting, great camera work, inspired editing, and performances that would be right at home in a Martin Scorsese film. The total effect is mesmerizing, combining the best elements of theatre, rock and roll, and erotic self-expression.

"We added some new stuff: some bonus footage, some fun outtake stuff from the original production, plus some behind-the-scenes, interview footage," Gen explains about the DVD version. "It gives people some sneak peeks. We also added a photo gallery, and there's one whole version of the video that has the lyrics underneath it."

"We wanted to do interactive material, too, but there were problems with getting something authored in time, so we're going to save that for our next DVD, which is going to be a live concert. We're actually shooting footage for that in L.A. this fall."

Given the band's jet-fueled schedule, it's hard to imagine that Gen has been able to think of what to do next, but she has kicked around a few ideas for stage or video productions that she'd like to be involved in, including a dream project.

"I'd like to really take our music

and be able to bring one of our concepts to life on film, doing something that's almost like Pink Floyd's *The Wall*. Maybe taking one of our conceptual things and moving it to more of a Rocky Horror Picture Show type of presentation on more of a theatrical level. That would be amazing. Alice Cooper did something in the '70s where he collaborated with the symphony and modern dance troupes and was able to bring *Welcome to My Nightmare* to the stage, and I think something like that would be a fun project."

Whatever Gen and her band tackle next, you can bet that it will inspire worshipful adoration from her devoted fans, as well as stir up controversy among narrow-minded ideologues, as well as baffle the business suits who only care about the bottom line.

"It's becoming harder and harder for things that are edgier and more brilliant on the creative end to really get the type of support that they need to bring them to fruition," Gen laments. "Corporate executives want everything to be so homogenized and acceptable to all audiences. So then you have no cream that rises to the top to be inspired by."



Gen and the Genitorturers can be reached on the World Wide Web at: www.genitorturers.com

Or write to:
The Society of Genitorture
P.O. Box 8479
Tampa, FL 33674.



ESMERELDA

Interview & photos by MIKE MANIKOWSKI



Her last name means "Of the Roach." This comes from her interest in bugs, not drugs.

The first time I met her I asked if she would model for a photo shoot. She said, "Yes." The second time I met her, six months later, I didn't even know it was the same woman. I asked this new girl if she would do a photo shoot. She said, "Yes" too.

When you talk to her while she is dressed, she is a painfully cute girl. But a short while into a photo session, after she has shed her clothes, her apparent "comfortableness" makes Esmerelda Delarocca a sort of quiet, seething, panther of a woman. This interview was done a while after the photo sessions, because while watching her slink around naked, I found I was unable to form coherent sentences.

DRACULINA: Are you just a Factory 2000 girl or do you work with other people?

ESMERELDA: They're who I started with, and my heart is definitely with Factory 2000, but I absolutely love working with everyone else that I've worked with so far. I have not met any director or even actress or actor that I haven't liked. I've had nothing but good experiences working with other people.

D: How old are you?

ED: I'm twenty.

D: How did you hook up with Factory 2000?

ED: It's actually kind of crazy. I was just going to the convention, Chiller Theatre... I love horror movies... and I was at the Factory 2000 table. It was right when they had released *DUCK* and I was very intrigued by them because they looked like my kind of people. And while I was talking to William Hellfire, Misty Mundaë, who was sitting next to him, leaned over and whispered in his ear. Her eyes were focused on me as she talked to him, and right after that, he stopped talking in mid-sentence and asked if I would be an extra in one of their movies. I was taken aback because it was obvious that it was Misty who was asking. I thought that was really cool that it was the girl who was asking. At Chiller any guy can say "Hey! You want to be in one of my movies?" but you're never really sure what his motive for that is...

D: Kind of like me with the camera... "Hey, you wanna be in my pictures?"

ED: [Laughs]... So it made me feel really comfortable that the girl was asking. And of course, Misty Mundaë... she's absolutely beautiful... and she's really nice. They were all very nice to me the first time I talked to them, so I said yes. And then I didn't hear from them for a while. I was at my parents' house and I was watching the news and all the sudden I see Factory 2000 on the news! They got arrested while making *DUCK*! And I said "Mom! Those are the people I'm supposed to make a movie with!"

D: They got arrested?

ED: Yeah!

D: What was it they had done wrong?

ED: They had guns on school property. But it's not like they even worked or anything. So shortly after that, William Hellfire called me and explained the reason he hadn't called me for so long was because they had gotten into legal trouble. He asked me if I was still interested in being in one of their movies, and I said "Yeah" So that's when we did *THE INTERNATIONAL NECKTIE STRANGLER*. After meet-



ing with them, and hanging out with them, and filming that first day... I felt like I'd known them forever. They were just people that I instantly connected with in some way or another and we just clicked. They were the most down to earth people, and they made me feel so comfortable... The first movie I did I masturbated [laughs]...on camera! And of course I had never done anything like that before! But there was nothing weird about it... it was really fun filming with them.

D: How does a director approach you with that kind of thing... how do they ask you to do that?

ED: Well, when I was talking to Bill on the phone, he told me what the part needed and... I dunno! He just asked me. First he asked me if I would get topless on camera, and I said "Sure" and then he asked if I would get naked, and I was, like, "... uhhh, I don't know." And then he asked me how I felt about masturbating on camera, and I almost thought he was joking! But after hanging out and filming with them all day, I didn't feel like there was anything creepy about it I felt very... at home with them.

D: So how many movies have you done for them?

ED: Factory movies? THE INTERNATIONAL NECKTIE STRANGLER, LUCIFER'S LOVERS, DEAD GIRLS DON'T SAY GOODBYE... THE INFAMOUS PORNSTAR MURDERS ...we did a cave girl movie [laughs]... but that isn't out yet. (Ed. Note: The movie MUMMY RAIDER has been released since this interview took place.)

D: When you go to conventions and you sit at a table, what are the fans like?

ED: The fans are actually really fun. I have so much fun at Chiller (Theatre). I hear other people say that they hate doing conventions... I love doing conventions! I love to talk to everybody who comes to the table, especially people who have never heard of Factory. I show them the movies and explain what they're about. Some people it definitely scares...which is a good thing. That's what we pretty much try to do... shock or disturb people in one-way or another. It's amazing to me to go there, because in my everyday life it's not like people are always coming up to me all the time... But at the table, people know me and they

have pictures of me, and they want my autograph.

D: Do you every run into obsessed fans, people that are too interested?

ED: There have definitely been some weirder encounters. I had a guy invite me to a morgue to look at the bodies. That was the weirdest thing. This guy assumed because I liked horror movies that I would like to go check out some dead bodies with him. [Laughs]

D: So did you go?

ED: No, no. He said to me "You would never believe where these hands have been!" I don't think I want to know where those hands have been!

D: Do people ever come up to you that are hugely obsessed fans, because of what they've seen you do on film?

ED: No. But I've been on the Internet and was amazed, because there are whole message boards up there about me and about Misty. There are definitely some people up there that have seen everything I've been in, every magazine, waiting for me to start a fan club.

D: So can I ask all kinds of personal questions?

ED: Sure!

D: Obviously in the movies you and Misty have a lot going on, so what about in real life?

ED: Misty is a very good friend of mine. She's one of my closest friends and I definitely have the biggest crush on her in a weird way, because I don't pursue it. She's just like my number one girl to me. I almost have her up on a pedestal. She's an amazing person to me.

D: So she's not your girlfriend?

ED: No. She's not my girlfriend, but...

D: Are you interested in girls?

ED: Uh... yeah. I think women are beautiful. I love men too, but as far as to look at, I'd much rather be looking at a beautiful woman than a beautiful man.

D: Yeah, tell me about it.

ED: [Laughs] Women's bodies are just so much more beautiful... the



Right: Esmerelda with Darian Caine.

Below: Esmerelda with Misty Munda.



curves and breasts and butts, everything... I love it all. And I love exotic looking women, something that makes them look unique.

D: So who else have you had scenes with in movies that you've liked, as far as other girls?

ED: Oh, Darien Caine. Darien Caine is the nicest person. We were recently shooting a movie, *PSYCHO BITCH FROM HELL*, and parts of it we shot near her house, so we'd meet at her house in the morning and she'd would have food for us, coffee for us... she's the sweetest person, I adore her so much.

D: So what's your favorite holiday?

ED: My favorite? Halloween. It makes me feel like a kid again. I'm an autumn baby.

D: When were you born?

ED: November 21st.

D: What sign are you?

ED: I'm a Scorpio, the most powerful sign in the Zodiac. We've got a mean streak a mile long...

D: You do?

ED: Scorpio's? Hell, yeah! We're very nice, but if anyone crosses us, we've got that tail!

D: Do you have a mean streak?

ED: I don't really think I do... but at the same time I don't take shit from anybody. I'm not mean to people for no reason, but if anybody tries to push me around or treat me wrong I don't stand for it.

D: Do you have a short temper?

ED: Not at all - people make mistakes sometimes. My theory is that everyone in the world is an idiot. I'm an idiot, you're an idiot, so we do stupid things sometimes. But a mean person is a mean person, and I don't let people push me around.

D: Do you have a boyfriend?

ED: No, I don't. I have many people I date [Laughs]. I feel I'm young and I don't want to tie myself down in that kind of way.

D: Do you watch your own movies?

ED: Yeah.

D: So which one is your favorite as far as how you performed in it?

ED: I actually have two... THE INFAMOUS PORN STAR MURDERS, because there's a great hanging scene in it. It's really, really creepy. It's disturbing for me to watch it, and I'm watching myself. You know what I mean? It just came out beautiful. And then there's one in production right now, which I know is going to be my favorite, it's called *PSYCHO BITCH FROM HELL*. It has Darien Caine, Misty Mundae and me. It's not like any movie I've ever done before. I would be on the set, and I would be watching Darien and Misty doing scenes, and get the chills. I've never seen either of them give a better performance than this movie. It's a biker movie basically, and the script was really well written. There are just some intense emotional scenes. People are going to be amazed.

D: So what's your least favorite?

ED: I don't think I have one. I haven't been doing movies long enough to have a least favorite. If someone asked me to do a movie where it was something I wouldn't like to see myself doing, I wouldn't do it. That's why when people say these movies are degrading, I don't think they're degrading in any way! Because there's been nothing that I've done in movies that I didn't choose to do. I could have said, "No, I don't want to do that." There's nothing in any movie that I didn't like doing.

D: There are people who would say just for a woman to take off her clothes, in public or on film, is degrading.

ED: I don't think that's true at all. That's my choice. I'm able to choose to do that, or to not do that. No one's making me do it... I'm choosing to do it. So it's liberating.

D: Do you play the victim more often or the aggressor?

ED: It kind of goes in and out. I'll do a few movies in a row where I'm the victim. But it's nice to play the aggressor as well. A lot of times when it was me and Misty Mundae, she would be the aggressor and I would be the victim. But I think it's equalized out. This summer compared to last summer I've had so much work, so many projects, that I think it's evening out, the kind of charac-

ters I'm playing. That's what is fun about it... I'm getting to play all these different types of characters: the victim, the aggressor, the naive younger cousin. I've gotten to play so many different parts. I've played a slut! [Laughs]

D: Do you have a regular daytime job?

ED: I've had many regular daytime jobs. I've been a nanny, a waitress...

D: Are movies the way you want to go?

ED: No. I never wanted to set myself up for disappointment, so if it ends up being my career then that's great! I'm not going to complain. But I'm definitely going to have other things to fall back on. I'm in college. I've had all these opportunities this summer, so I'm taking every one I get. Like I'm putting together a website. So I am trying to push this forward as a career, but if it doesn't happen, it doesn't happen. I still had fun while I was doing it.

D: What are some of your favorite movies?

ED: There's a bunch. THE HOLY MOUNTAIN... I think the greatest love story of all time is BRAM STOKER'S DRACULA. Think about being so in love with someone, for thousands of years, that you never stop looking for them. And when you finally find them again, you will stop at nothing to possess that person, even murder and... Oh it's great! I think it's the greatest love story! A recent movie that's a favorite is DANCER IN THE DARK. I went to the movie theater with four guys... they were all crying by the end of the movie. It was hilarious! I love Björk. I think her voice is incredible... I have twenty-seven Björk CDs... She only came out with, like, five, in the U.S.

D: What do you like to read?

ED: My favorite books are "Speed" and "Kentucky Ham" by William S. Burroughs Jr. I like to read existentialist novels. I like John Paul Sartre. I like to read about religion. That was my big thing for a long time. I've read about every religion from Christianity to Satanism.

D: What do you think of the opinion of some people that violent movies

cause people to become violent?

ED: I think they're using that as a scapegoat. I think some parents are not actively in their children's lives, they don't want to take responsibility for things their children have done. So they need something to blame. So they blame TV and they blame video games and movies, and all this other stuff. But I think it's a bunch of BS. I watched horror movies when I was little, and I played video games and I don't go out killing people.

D: No, not in real life.

ED: Yeah! Exactly.

D: Do you think you'll have children?

ED: I'm definitely going to have children one day.

D: How will you feel about them watching your movies?

ED: It depends on how old they are and it depends on what movies, too. If it were just a horror movie, I would let them watch it when I thought they were ready for it. Every child is different emotionally growing up. I know that at a very, very young age my favorite movie used to be A NIGHTMARE ON ELM STREET. I used to watch it when I was five-years old. But I also had two older brothers, so I think I matured a lot faster than other people my age.

D: Have other members of your family watched your movies?

ED: No, not really. I don't think anyone in my family has ever seen any of my movies.

D: Well, like your mom, would she freak out? Or not be interested?

ED: I don't think she would like the sex stuff...

D: She knows you do them?

ED: Yeah. She knows I do them. My mom, my whole entire life has always been very supportive of what I want to do. She raised me to be very independent and it's been a good thing. But of course when I was a teenager I probably backfired for her in some ways. Because when she would tell me to do one thing, I would go and do the exact opposite because I wanted to make my own decisions.

D: Tell me the one thing about yourself that would surprise people.

ED: That I'm... I don't know...that I'm dirty! [Laughs]

D: That you're what?

ED: That's not what I mean. I just

think it's funny because when I'm at conventions or when I do movies, I get all glam'd up... I do my hair, and I put on makeup. But in everyday life, I do not wear make up.

D: You might want to watch what word you use to describe that. In

the context of most of your pictures and films, I think if you tell your fans that you're dirty, they're going to have a whole different idea.

ED: I know... I don't mean dirty. I'm a very simple person. I like to be with my fiends, I hang out at the beach. I shop at the Salvation Army.

I don't want to use the word normal because I don't consider myself normal in any way. I know that I'm crazy but in a good way. I don't think my fans would recognize me if they saw me in my everyday life.

You can contact Esmerelda at:
esmerelda187@hotmail.com



SORORITY HOUSE

VAMPIRES continued...

RH: Definitely. I've got the gear to do 3D and the end result is great. I'm planning a new project right now, which would be kind of FROM BEYOND meets 13 GHOSTS. I've assembled a very good team of film and video guys, actors, actresses, sound men, graphic artists, etc. They're ready to go and now we have the know how and the business contacts to be successful. This time it will be my baby from the ground up which will allow me to be a lot hipper instead of just having to go for campy all the time. There will be a 2D and a 3D version though. I've learned my lesson. The neither-fish-nor-fowl thing can really stand in your way. Next time I'm not taking any chances.

D: You went to film school. Did you make a lot of films or videos while you were growing up?

RH: I got a video camera when I was in high school and did a lot of "man on the street" type stuff; interviewing people, taping crazy stunts, that sort of thing. I really wanted to be a screenwriter first and foremost so I spent most of my time writing instead of filming. Filming is a team art and I was the weird loner kid so that prevented me from doing a lot of structured shoots. It was a lot more expensive also. Writing was free.

D: What inspired you to get involved with filmmaking?

RH: I was sick one day when I was 8 years old and my mom kept me out of school. She had to go somewhere and we stopped by a store to get some medicine. There was a copy of a Warren "Star Wars" magazine on the newsstand. It was filled with pictures from STAR WARS and other sci-fi movies. I had never even imagined that kind of thing existed. My parents would let me watch stuff like GODZILLA and KING KONG but everything else was off limits because I had a lot of nightmares when I was younger. She let me have the magazine because I was sick and from that moment on I was hooked. My nightmares stopped and I grew to love sci-fi and horror movies so much that I wanted to be involved making them. So if you see SHVFF:3D and you hate it, blame George Lucas and Forry Ackerman. They're responsible

D: You wrote a good deal of the music for SORORITY HOUSE VAMPIRES FROM HELL. Tell us about your

career working on soundtracks.

RH: I love film and writing but my natural talents have always been in music. I've always been pretty good at anything musical I've tried without ever having to practice. I spent most of '90s in a band called Grinnel. I recorded some very good stuff during this time, a lot of which you can hear in the movie. Well, during this time I was approached by a friend of mine named Drew Haworth who worked for a company called Terminal Reality. They were doing a game called "Monster Truck Madness" for Microsoft and wanted to use one of our songs called "Ghost Truckin'" in the game because it was a really intense Psychobilly kind of tune. That credit got my foot in the door with a couple of film companies and I ended up doing a song for the WITCHCRAFT: MISTRESS OF THE CRAFT soundtrack. I was so excited when that came out because I had watched those movies in college and to see my name in the credits of one was great. Next, Michael Johnson used 4 songs in TALES FROM THE CANNIBAL SIDE. Both of these movies have Stephanie Beaton in them. I e-mailed her a while back and introduced myself as her personal soundtrack composer. I think that crept her out.

After those films I started getting offers to do more work but I was at the point where I wanted to be compensated sufficiently. Unfortunately, music is one of the last things low budget filmmakers want to pay for. Composing for me is expensive and time consuming because I don't have a music studio at home. At the time I had to drive over an hour to the studio I used and then I had to pay around \$100 bucks per day for studio time. At first I was just happy to finally be involved in film but eventually I started thinking, "Hey, I'm not getting enough out of this." The last film I committed to was a picture called DRANIAC. It was offered the chance to do the entire sound track for the film which was directed by the guy who did A NYMPHOID BARBARIAN IN DINOSAUR HELL for Troma. I did the main title but missed his deadline by about a week due to my college graduation. He ended up getting another guy and I sat on the piece until I put it into SHVFF:3D. It was my own fault that I missed his deadline but I was still out some cash. A similar thing happened with Microsoft on "Monster Truck Madness 2." I wrote two pieces for that game and one was accepted. Microsoft made a creative decision and added a bunch of video clips of WCW

(Continued on page 55)



DRACULINA: You obviously had a enjoyable time shooting that video, what was the most memorable thing for you?

PENNY LYNN: I would have to say that the most memorable time was when I did the voiceover in the bathroom of the sound guys house, I was told the best sounds come out of that bathroom, no pun intended! It was very awkward to be moaning in ecstasy by myself in a bathroom for my love scene with the monster and three guys listening to it in the other room. We all had a good laugh at that one. I think I was blushing when I was finished.

D: The scene that most people will talk about is your sex scene with the monster. What was going through your mind when you were filming that?

PL: I love that scene. It is my favorite. I was trying to get into the role and act as if I was with a real man and doing it doggy style. That is my

(Continued on page 55)





BEAUTIFUL WOMEN IN

Speaking with the creators of *TRANVESTITE INVASION*

[Editor's note: The school of bohemian filmmaking is as alive and well on the eastern shores of the Atlantic as it is here in America. Spain has become a hotbed of unusual and edgy creativity. Neo-horror directors such as Pedro Tenbury and Pablo Ros Cordon are carving out their own historical niches and the audiences are responding with favor. Also walking that thin edgy line is director Jerónimo de los Santos who is half of the team that put together *TRANVESTITE INVASION*. Once you've heard the title, you can almost expect what you will see...but still you'll be pleasantly surprised. *DRACULINA* is proud to be the first publication to bring this insidious little gem to the eyes of the American public.]

TRANVESTITE INVASION (aka "Invasion Travesti") is an independent film shot with nearly no budget but released after huge efforts at festivals and promotional showings in London, Argentina, and several cities in Spain. We interviewed three of the actresses who appear in the film: Oren Moreno, Anabela Mira and Luichi Macías - who have taken this opportunity to dress as beautiful vampires on our pages. Jerónimo de los Santos, co-writer and co-director of the film, also talked with us about the film.

"The film is an indie, in every way," says Oren. "It's when we talk about artistic conception and not about subsidization [it is common in Spain to get help from the government to make films - Ed.]. It's about the creators saying what they want to say, independent of artistic or social fashions. Shooting against everything presents a lot of problems, but when something is done from the heart, with vocation, and knowing what you want to do, you finally do it."

Oren studied law, but she wanted to give free rein to her artistic disposition. She studied at a theatrical school, focusing on investigation theatre, working on Cuba, and giving classes to the people of the master from the school of San Martín in London. In the film, she plays Barbara, the main character, who, after many years, reunites with her brother Guillermo who has been living in Africa as a missionary. About the character, she says, "Barbara is a fighter, who always gets what she wants. She's a lover of life and a girl who forgets what she doesn't like. That's why she has forgotten her past with her brother. She's a capricious child, who brings her brother here and then tries to betray him by selling him to biker gangs. But during this treachery she realizes that she cares about him and

the real Barbara surges forth and is able to protect her brother. She is brave, but she is thoughtful."

After they meet, Barbara and Guillermo get involved in social changes. All the men are becoming transvestites and the women are jailed in ghettos, where they join lesbian bikers gangs. Anabela is the chief of the bikers, and is played by Anabela Mira, a Portuguese actress who left her Bio-Chemical career to go to Spain to study theatre. About her character, she thinks that "she pretends to be hard but she isn't; she pretends to be the chief, but she doesn't command anything..."

"Anabela directs the women," says Jerónimo, "but they submit to the transvestites. When she really gets angry then she endangers the transvestite order, only when the women get their hearts touched - not because of a class fight - without really seeing their power."

Luichi Macías, between theatrical plays, works as model. "But just out of convenience. What I really like is acting and dance." She plays a very little role as a lesbian biker. According to her, the history of the film offers the chance to the women to show their male side, and men to get in touch with their female side. "It isn't a parody, it's a critique. It's very interesting because it lets you see yourself on a mirror and realize everybody makes the same errors, regardless of one's sex."

The siblings in the film try to understand what happens after the bizarre situation. "They arrive to the city trying to solve the problem," Jerónimo states, "but then the brother starts to let himself to carry away by this craziness. Also they want to solve their own personal problem - their lack of communication - and all the rest becomes secondary."

Oren adds, "Everyone can have his own vision of the film, as the directors wanted to happen. That's the nice thing about art: you can interpret it in your own way. For me, it is mainly a love story between a man and a woman, who happen to be siblings. He happens to be a priest and she happens to be the last heterosexual woman on Earth...and there just happens to be this transvestite invasion. They overlook the circumstances and, finally, the story is the frustration of their own lives."

In the case of Anabela she muses, "*TRANVESTITE INVASION* is a futuristic fantasy movie. And it talks about a curious thing: society goes more and more on man with man and women with women. A person can compli-

A TRANVESTITE WORLD

Text: Sergei Photographs: Alex Catalán

cate himself so much that he goes to the easy side, the side is going to understand him in a better way."

Jerónimo concurs, "It doesn't matter if you're a man or a woman, problems are the same: desire, mistakes... And I also wanted to show that persons who pass a lot of time together don't necessarily communicate better than people who don't know each other. It's a carnival story; on the rhythm you can see they are characters, not persons. They are like dolls who are carried here and there by others, which represents the craziness of our world, where you never have total control of your life; you're carried by the rest of the people. It's an ironic comedy"

During the shooting, there were many anecdotes.

Anabela, a girl with a fragile appearance, had to wear a giant Viking helmet. "It was very heavy, and while people were checking lights and all of this, I had to rest the horns on a wall or something like that... and when I had to shoot, I have to balance the helmet, the shotgun, the motorcycle... I could hardly move!"

To Oren, the most difficult scene was a sex scene with a secondary character. "For the kissing scene, the actor brought his girlfriend to the shooting but he was the one who tried to put his tongue inside my mouth," Jerónimo adds fuel to the fire, "Even in the presence of his girlfriend, he refused to remove his underwear and we have to use a body double on a shot!"

TRANVESTITE INVASION has been released in many cities. "Inside the little circuit that we showed the movie, people usually liked it," says Luichi. But there was some opposing critics as Oren tell us: "You like it or you criticize it, but nobody stays indifferent. You can never know who is going to like it and who will not."

The film was shot with the contribution of some gay and lesbian collectives, which proves that they didn't feel offended by the movie but they were sensitive about the possibility of offending other groups. Jerónimo tells us that "in Spain, and especially here in Seville, traditions carry a heavy weight, so some communities can feel offended, but the intention of the movie isn't to molest, it's just a critical vision of the reality. In Seville people can be offended, for example, by the scene in which two gay priests fight for the costumes of a blessed virgin. But they aren't the kind of people the film is directed to. Anyway, I think to get scandalized at this time is something ridiculous." Another thing Jerónimo understands

is that is rather useless if the film goes back and forth between small groups of the public: "I don't want to make a cult film. Because the bad part is you realize it about 15 years after the release the film and then it really isn't worth it."

All of them have new projects. Oren keep working on theater productions and giving classes; Anabela lives between Lisbon and Seville, where she goes to create new productions; Luichi is trying to get into movies ("I really would like to play the baddie in a horror film, to lose the fears from when I was a child and I saw horror movies from my hiding place behind the armchair"); and, finally, Jerónimo is writing his new project, "In the next movie there will be an archbishop, prostitution linked to Church, and the mafia..."

Sometimes I think I seek to be beaten from every side. But I have this need of transgression. Others don't talk about it or pretend to ignore it as if they don't have problems, but these things are here and they do exist."

The director and his actresses all think that the Spanish cinema situation isn't as good as the industry says. "What's more important, quality or quantity?" asks Jeró. "Directors like Victor Erice have done only 3 movies while others have more trashy ones... That's why I like South American cinema, because when you see a movie, you know they did it because they need to do it, knowing they weren't going to get money, and were going to have distribution problems."

"Now great ideals don't exist," Luichi contends. "You trust in new people to tell stories but then they give them the candy... and they go into the industry. That's the fear, because I don't like compromised movies... Should I go into the system and make money with stupid TV series? That's something that leaves an actress frustrated and unsatisfied... You can have it this way or you can keep doing what you want, show what you have inside, tell the things you want to share."

Anabela emphasizes the lack of chances "There's a lot, a lot of talent, a lot of people on different sides of art. But there's a lack of money, and you can see it. Spain needs a real culture policy and government should realize that this is a good investment."

Presently the people of TRANVESTITE INVASION are looking for distribution. But whether or not that happens, they did what they set out to do: make a movie and tell their story about something.



Ryli Morgan

Despair Never Looked So Good

By Scott Barker

"She is kneeling on the carpet in her living room, her gaze slightly downcast.

The first thing that strikes you is her beauty. Her shiny, dark hair frames a face that is high-school-pom-squad sweet, her eyes bright and clever, her lips soft and kissable.

She is nude, and the nipples on her perfect, conical breasts are erect, innocent yet inviting.

The cat-like grace of her slender, petite body, even perfectly still looks like its flowing forward, an entrancing, hypnotic sight.

But even while she becomes the image of a thousand erotic fantasies, her lips part, her fingers slip into her warm, wet mouth, and she extracts a bloody, single-edged razor blade."

It's an image from the movie **DESPAIR** that you're not likely to forget, what some producers refer to as a "ticket-selling moment."

It's also a perfect analogy for Ryli Morgan, the actress playing the part of a wife driven to madness. On the one hand, she is the epitome of a Southern belle — poised, beautiful ... as perfect as a magnolia blossom. On the other, she is mysterious, hinting at much darker depths, and the ability to flirt with danger.

But the thing that captures you when you chat with Ryli is her voice, her Charlotte, North Carolinian accent rolled in honey and sprinkled with sugar. No doubt, you would sit at her feet, happy as a cat in a sunbeam while she reads from a master's level mechanical engineering text.

Her laugh adds to the effect — spontaneous, musical. It's no surprise that she wanted to be a singer growing up, and that her idol was none other than silky-throated Olivia Newton-John.

She says that as a child, "I would have my dad hang some old curtains up on one side of our porch and I would put on shows for our next-door neighbors. I was always doing that." Ever mindful of the business side of things, she charged admission for these spectacles.

She also had a very athletic side. "I studied figure skating for about six years. That was really the object of my attention for quite a while."

Over the years, she has flirted with the idea of combining the two pursuits, and it's definitely intriguing to imagine what she could come up with if she combined her vocal

abilities with an skating show centered on a topic like, say, the life of the Marquis de Sade. ("Quills on Ice" could draw a whole new audience to the world of figure skating!)

Modeling is also a passion for Ryli, although early on she didn't receive an especially warm reception from some of the agents she talked to. "They didn't have the same concept that I did," she notes. "I knew that I was too short for runway work. I had too slight a figure for a lot of things, but I only wanted to do print. They just didn't share my vision. One agent actually told me that I'd never make it because I didn't have a 'look.' One said I was too short, one commented that I have a swayback. I said 'No, I just have a more prominent butt because of figure skating.'"

With a rueful laugh, she says that she gave up modeling for a while, returning to it earlier this year on a dare, when she began posting photos on the Internet. She had her first truly professional shoot last April, but anyone who visits her website (www.rylimorgan.com) will think she has been in front of a camera every day her whole life. She is a natural — relaxed, confident, with charisma to spare.

One of her big breaks — and the whole reason that **DESPAIR** was made — came in 1998 when she met her husband, Mark Baranowski. In a testimony to on-line dating, she was introduced to Mark through the Internet. The two corresponded for a number of months, and finally met up. She was taken with him on many levels,



especially the fact that he is a screenwriter/sketch artist/novelist, so she could relate to his artistic passion. "Having someone in the same city who has the same interests I have was wonderful, because it's not exactly common here."

Ryli and Mark initially worked together when she modeled for the artwork on two of his album covers (one is a techno CD while the other is rap). After playing around with a variety of different ideas, they decided to make *DESPAIR* together last October. When asked what her reaction was when Mark first approached her about the project — a dark film with horrific elements and lots of nudity — her response was a nonplussed, "OK let's do it."

"It's a story that's near and dear to Mark's heart," Ryli explains, "because it's basically his life story to an extent. It's about a screenwriter/sketch artist, a person like himself who can't put up with it anymore — not being accepted — and he decides one day to kill himself. His wife comes home and finds him, and then she goes a little bit bonkers."

"He is a tremendous writer. He amazes me with all of his stories and his work. So anything that he wants me to be a part of or needs help with or whatever, I'm more than happy to do it."

Mark created the film not just out of a desire to reflect some part of his life, but also the need to have something marketable that could be completed quickly and economically. "It came from trying to make a film with only two people and one location," he assesses with an engaging laugh. "Also," he jokes, "I had two tubes of stage blood I wanted to use that had been sitting in my drawer for months."

Some of the scenes were a little harder to shoot than others, but not for the reasons you might think. Ryli recalls, "The one scene where I'm going crazy and I cut out the picture of Mark and put his face on the stupid little stuffed animal. That took us a good hour to shoot because none of us could quit laughing long enough to do it."

By contrast, the fabulous razor blade scene was no big deal, even though the blade was real and hadn't been purposefully dulled. "I wasn't scared. I was the one doing it. It

wasn't like anybody else was coming over and slicing me or putting it in my mouth."

The entire shoot took about 10 hours, working quickly on VHS-C, with no toys or tricks to slow things down. The results are amazing — intimate, erotic, frightening. It's like a home video gone horribly awry. Viewers are taken into the depths of the life of the fictionalized duo (the fact that they are played by real-life couple Mark and Ryli makes it all the more powerful). We watch them in happier days (via stills and a video on a TV), and then their disintegration and death.

Mark took on the duties of actor, screenwriter, scoring musician and director. He says that working with his actual wife, doing such emotionally charged material, presented no problem for him. "I think maybe in a way I was a little bit selfish, some of the things I made her do alone. I didn't think anything of it. She knows with me it's all business. It's not like I'm trying to exploit her or anything."

For her part, Ryli wasn't put off by the nudity. "No, not at all. I'm an exhibitionist at heart," she says with her mellifluous laugh.

That's not to say she wants everyone to see her completely exposed. "My parents haven't seen *DESPAIR*. They never will. Mark's father saw it when I wasn't around."

One person she is happy to have access her work is the legendary Joe Bob Briggs (aka John Bloom), who has added a link to her site from his. Joe Bob has become a family friend, and they've even taken a trip to Atlantic City together to gamble (as if anyone involved in filmmaking isn't gambling enough!).

Currently, *DESPAIR* can be purchased through Mark's website as well as through *DRACULINA*, and plans are also in the works for a video distribution company to add it to some of their releases.

At press time, Ryli had no immediate plans for her next film project, although, sadly, she had been slated to work with a producer on a film where she would have been a nude, black-winged angel of death, but the project fell through.

Robbing horror fans of that remarkable image? Now, that's cause for despair!



ALLANAH RHODES continued...

people wanting to photograph you?

AR: Mostly by e-mail, I make a lot of contacts through the Internet. Also by referrals, friends, word of mouth. It seems to be doing very well for me, it is all happened really fast because I have only been doing it for a little over a year and just gotten pretty far. I'm doing really well with it especially in New York the possibilities are just never-ending, there is just so much to do.

D: So you are able to support yourself off of it?

AR: Yes I do support myself and I have also been saving the majority of it for when I need it and for tu-

ition.

D: Beats a real job.

AR: Exactly. I really enjoy what I do. You just have to find a balance with work and play. I think it is better that people explore all of their interests in life and just be careful. You'll never know if you don't go out and try things.

D: If you ever have kids, how will you raise them in respect to sex?

AR: If I do ever have kids, I want them to be taught with love and truth. I would be honest with them all of the way. I would want them to be able to talk to me. Therefore I would share with them my experiences and be someone to talk to. I would bring it to them at the right age, so they have the knowledge.

D: Would you ever let them see your bondage videos?

AR: Probably, when they are older and are able to understand completely the psychological side behind it, where I was coming from and that it is not all just for looks.

D: I sell a lot of videos where people are kidnapped or tortured and other bizarre fictitious stories. Do you think videos like that encourage people to actually do the crimes?

AR: No, I don't think so. I really hope not. I know that everyone has fantasies and it is normal to have them. I know that we act them out in play and I feel like that is safe. We are not actually doing anything to harm anyone. I feel like if you have fantasies like that and you play

them with a partner in a safe way it is one thing. I do not relate that to people who actually go through with those acts of violence. I do not promote hate and violence.

D: People try and use movies for a scapegoat for everything bad in the world. Those are always trying to blame crimes on a movie.

AR: What I don't understand is why parents allow kids to see violent movies containing content of people killing each other in hate and violence. Death. But anything sexual, sensual and real to life is avoided in topics of conversation. It doesn't make sense to me. I think society is a little mixed up.

You can visit Allannah on the web at:

www.allannahrhodes.com

FROM THE GUT continued...

in which everyone is expendable... Whereas technology has improved our lives in fantastic ways, it has also destroyed the way of life we have once known. It is continually changing and the changes seem to be doing just as much bad as good. It seems that for every step forward we take, something is lost or destroyed in the process. Yet to ignore the technology is equally as bad.

The new piece of technology in retail stores now is the automated

teller. Instead of handing your merchandise to a cashier to check you out, you scan the items yourself, feed your money or credit card to a machine and check yourself out. This advanced piece of technology is simply designed to eliminate the already deteriorating minimum wage work force. Will the machine finally replace the man? Will you soon go the store and find line after line of people kicking a piece of equipment that has failed to give them a sale price on a bag of Doritos? We're through the looking glass people... No, I do not have a conspiracy

theory. I don't see the end of the world or society in whole. I guess I really show my age when I write things like this. The changes seem to hit me a little harder than a person in their twenties. I can remember a different period, a more relaxed period, a time that too was filled with problems, only they just didn't seem as threatening or life-altering as they do now.

But change can also bring good... Play Station 2 is way better than Play Station 1, DVDs are better than VHS, Pentium 4 kicks Pentium 3's ass, Britney Spears proved that

someone with no talent one can do big things with a cute face and a boob job... life could be worse. So with that thought, I want to wish everyone a Happy and Prosperous New Year, 2002 can only be better. I don't wish to sound the like the voice of doom... the world is not going to hell in a hand basket... it is going there in a gasoline-electric hybrid vehicle at 70 miles to the gallon with low-emissions technology... extended warranty extra...

Hugh
Hugh Gallagher



PINUP #8: Revamped and updated for the new millennium! More pages at the same price! This issue features Miss Congeniality SANDRA BULLOCK, an overlook at her career and exposing her "uncovered" pass. Plus, an in-depth look at Beauty Pageants: alcoholism, drug abuse, incest, nudity and other seamy aspects of the contestants and contact information! Interview with pinup/actress Marnie Van Doren. Plus more! \$7



PINUP #7: In-depth look at 30s platinum bombshell JEAN HARLOW. Interview with 1954 "Playboy" Playmate DIANE HUNTER. Plus BEAUTIFUL WOMEN IN FULL COLOR LAYOUTS! \$7



PINUP #6: In-depth look at Britain's answer to Marilyn Monroe - DIANA DORS, Sex Scandals with WILLIAM DESMOND TAYLOR, Interview with "Playboy" Playmate REBECCA ARMSTRONG plus BEAUTIFUL WOMEN IN FULL COLOR LAYOUTS! \$7



PINUP #5: In-depth look at the career of FARRAH FAWCETT! Interview with 1975 Playmate JANET LUPO & 1976 Playmate of the Year Lillian Muller. Heart-stopping full color layouts of beautiful women! SEX SCANDALS! Roscoe "Fatty" Arbuckle bizarre murder trial. Plus tons more! \$7



PINUP #4: In-depth look at ANN-MARGRET, interviews with pinup artist JENNIFER JANESKO and "Playboy" Playmates NANCY HARWOOD and REAGAN WILSON! History of the Drive-In and more! Three fantastic layouts in full color! Heavy 80# glossy paper - full color! \$7



PINUP #3: 1978 Playmate of the year: DEBRA JO FONDREN. Miss June 1969: HELENA ANTONACCIO. An in-depth look at model, actress, singer and TV star: TINA LOUISE. Three fantastic layouts in full color including a Bettie Page look-alike! Heavy 80# glossy paper - full color! \$7



PINUP #1: Featuring THE REAL BETTIE PAGE (interview with author Richard Foster with never-seen-before Bettie Page photos!), a look at JANE RUSSELL and MARILYN MONROE accompanied with Marilyn Monroe look-a-like photos! Interview with August '67 Playmate DEDE LIND! Full color! Destined to be a collectors item! \$10

ALL BACK ISSUES OF PINUP ARE AVAILABLE FROM DRACULINA. PLEASE USE ORDER FORM ON INSIDE BACK COVER.

SORORITY HOUSE VAMPIRES continued...

wrestlers like Hulk Hogan. That took up real estate on the disk and they had to cut a lot of the music including my stuff. I decided at that point it was too much trouble and too costly and I really haven't pursued soundtrack work since then. I'll leave that to people who live and die for music and can record their own work.

D: You have written various scripts for other companies. What all have you done?

RH: I spent the late '80s and early '90s doing treatments and an occasional screenplay that I would send out. After I graduated high school I wrote a screenplay for a science fantasy picture called *HEREMEN* and actually took it to Hollywood to shop it around. I was convinced that shows based on Greek mythology would be making a comeback but no one else agreed with that. Sam Raimi proved that I was right with "Hercules: The Legendary Journeys" and "Xena."

I concentrated on the band thing and writing comics in the early '90s. I was an intern at Marvel in 1991 and they accepted a couple of "Hellraiser" stories but they were never published. A couple of years ago I started screen writing again and I wrote a segment called "V.A.M.P.I.R.E.S." that was done by Lisa and Todd Cook in an anthology called "Lisa's Nightmares 5." That was the first time I had written anything that was actually produced, filmed and sold commercially. It really taught me that acting makes or breaks a film and that everything else is secondary. It's hard to watch that pic-

ture with the sound up. But I do have to say Todd didn't do a bad job shooting it and Lisa was topless at one point so it wasn't all bad.

D: Tell us about *CLASS OF NUKE 'EM HIGH PART 4*. What was your involvement and when will that be released?

RH: Troma decided that for *CLASS OF NUKE 'EM HIGH PART 4* they were going to develop the script by having a contest on their website. Each winner would write the next 2 pages of the script. I saw this in 1997 and submitted an entry. I wrote a couple of pretty funny follow up letters and six months later Patrick Cassidy called me and told me I had won. They paid \$50 for the 3 pages and I would get screen credit. I thought that this was about the coolest thing that had ever happened to me. This would be screen writing a credit on a theatrically released movie directed by Lloyd Kaufman! The only problem was that a new winner was supposed to be announced every 2 weeks. They only picked two winners a year and the script was finally completed this year. I met Lloyd Kaufman a while back and he told me that *CONH 4* was going to be his next picture after *TOXIC AVENTURER 4*, which was just released this summer.

D: Are you able to make a living from music and writing?

RH: In the '90s I got by on playing music and supplementing my income with a part time job but as I got older I got tired of waiting for a break so I finished college and got a job managing a marketing firm. The starving artist bit will break you

down after awhile. I found that by pursuing a normal career I could actually get my artistic career off the ground. That process has allowed me to finance my movie without going one penny into debt. There's no way I could have ever done that when I was trying to survive as an artist alone. Now I own a nice house, a German sports car, and I produce movies. It takes longer to finish my projects because my days are devoted to my business career but following this philosophy has allowed me to actually do the things I love myself instead of counting on others to help me by paying the tab.

D: What are your feelings on the current B-movie market and video market today?

RH: DVD has the potential to open things up again. People want to see new programming on their new machines. The same goes for broadband technology. After a few trips to the video store you run out of things to watch like "The Sopranos" and "JURASSIC PARK 3". If you're into genre films you'll look for them and that's our opportunity as low budget filmmakers. There's a lot of old stuff being reissued on DVD but not that much in the way of new product. *SORORITY HOUSE VAMPIRES FROM HELL: THE 3D SPECIAL EDITION* really qualifies as a new film because not a lot of people have ever seen it. A similar situation existed in the '80s when the VCR revolution hit. That window didn't stay open forever though. The market became saturated after a couple of years and the boom turned into a bust for a lot of people. But now movies can be made cheaper than ever because of desktop video technology and

digital video cameras. And thanks to *THE BLAIR WITCH* and *THE LAST BROADCAST*, video has at least a modicum of legitimacy about it.

D: Do you have an ultimate goal with your own career?

RH: I've had the chance to try every aspect of filmmaking. I've acted, written scripts, edited, dabbled in makeup FX, and written musical scores but the thing I enjoyed most was producing. I love finding talented people, telling them what I need and plugging their piece of the puzzle into the final product. I think that if I develop my company this way I can turn it into a successful production house. I really admire companies like E.J. Cinema and Sub Rosa. They've gotten to the point where they can make a good living by doing exactly what I'm doing right now. I also respect people like Lloyd Kaufman, Charles Band and Roger Corman. These men have proved that you can make a ton of cash by catering to the most purist interests of humanity and in the process sometimes create a little bit of art along the way.

It's my goal to have a Canopic Entertainment film in every video store in the country within 5 years. I think this is achievable but if it doesn't happen I'll be OK with that because at least I was able to get involved with the industry. The experience of finishing *SHVFFH:3D* has allowed me to fulfill a lot of my dreams. Hell, we even won a Special Merit award at the B-Movie Theater Film Festival. Now that I've done the first one, everything else is gravy.

PENNY LYNN continued...

favorite position. I must say, so it wasn't hard to act it out. It was a lot of fun and another memorable moment.

D: What was the funniest thing that happened during the shoot?

PL: The funniest was when we did the love scene and Ray forgot to turn on the camera after all that hard work. I think he just wanted to see me do it all again. We did a lot of retakes of that scene. Hmmm... starting to wonder about that one. Just kidding.

D: Would you consider working with Ray in the future on some kind of project?

PL: Yes, I would love to work with him again. I have been trying to talk him into having me dance around on stage while he sings in his band. If you haven't heard his music you are really missing out. He's amazing and so talented. He even mowed my grass once and it was at least 3 feet tall, that's a nice guy.

D: Can you tell us about your website www.pennylynn.com and how long have you been online?

PL: I have been online for 5 years. I first started a website to have a portfolio to show photographers to get work for myself. I traveled all the time for jobs and realized that I had a lot of nude images that I could do nothing with and I didn't have nudes on my site. I was getting a lot of hits from people who wanted to see more pictures of my long hair along with some nudity. I decided to start up a pay site and had members instantly. It really took off. My pay site has been up for a year and a half and still going strong. The best part is the web cams with over 30 girls who are in "Playboy," "Penthouse," plus my web cam.

D: How long is your hair?

PL: If I stand with my arms down to my side my hair is as long as my fingertips. I have a lot of long hair fans who love it long and silky. I love long hair as well. It feels so good all over my body when I run around nude at home. When I do photo shoots in the nude and someone walks up on us, I can just cover with my hair, who needs a robe?

D: Do you plan on doing more vampire films in the future?

PL: Yes, I would love to. If anyone wants to send me a script I would be happy to read it or any other script for that matter. I just love to role-play.



MUMMY RAIDERS: Misty Munda, Darian Caline, Esmerelda Delaroca. The sexy and diabolical Doctor Humboldt schemes to build an indestructible fourth Reich, but for that she requires the wisdom and magic of Ancient Egypt...and the resurrection of evil King Thorpe. To that end, she kidnaps Thorpe's three and his beautiful daughter Kristen who holds the secret to resurrecting the Thorpe mummy. When Humboldt's seduction of Kristen fails, she forces Kristen to recite the incantation that brings the monstrous ages-dead mummy back to life. But little does Humboldt know that Misty Munda, Mummy Raider is hot on her trail and even hotter in her trail leather outfit. Misty battles Humboldt's henchmen and the rampaging mummy with big guns blazing, latex flies flying, and silky skin baring!

Both VHS and DVD feature the following never-before-seen featurettes: MY FIRST FEMALE LIVER Misty Munda - Esmerelda Delaroca

VHS or DVD only \$19.99

LUST IN THE MUMMY'S TOMB: Delectable nymph and university student Misty Munda is on holiday at her father's estate. Following a sensual and laudacious morning shower, Misty makes a shocking discovery. There, in a secret study, is the remains of the young T-Hop-Shank, recently stolen from the City Museum. Unable to curb her naughty girlish curiosity, Misty begins caressing the spots dead mummy hoping that her young and lustful virgin will bring it back to life. Soon Misty is aroused to the breaking point, but she cannot believe her eyes when T-Hop-Shank awakens, drawing his first breath in millennia. Revived by the virginal, pleasure-flushed lady before him, the mummy musters his strength and lumbers after Misty. He must have her! Barely escaping his clumsy advances, Misty learns that the study also hides a voluptuous Egyptian princess - 100% alive and 110% in need of Misty's scrumptious body. Always wanting to study Ancient Civilizations in a more intimate and hands-on way, Misty "jumps" at the opportunity...and female erotica can only be overcome in thoroughness. Both VHS and DVD feature the following bonus: THE VIRGINITY HALO.

VHS or DVD only \$24.99

TWO-PACK SPECIAL! Get both MUMMY RAIDERS and LUST IN THE MUMMY'S TOMB on VHS or DVD for only \$39.99!



FANTOM KILLER! "They do make *giallos* like they do, but in Poland! The most misogynistic film I've ever seen!" "The film that all *giallo* scenes will be judged by!" "A horrible film, especially the broom homicide scene!" See what everyone is raving about in this hard to find sexy thriller! A stylish East European giallo with extreme nudity. A misogynistic killer is slayed through the beautiful woman folk of a small town but leaves no clues. A clever, original and very stylish erotic giallo. English subtitles, widescreen, stereo sound. Includes trailer for FANTOM KILLER 2. 85 minutes! Only \$29.95

FANTOM KILLER 2! Who knows what evil lies within the heart of a man? The Fantom Killer knew, for he is a deadly manifestation with an even more dreadful manifesto...to avenge the town's misogynists. With no clues as to the motives of the unspeakable acts of murder, the police are totally ineffective while leaving the woman folk at his mercy...of which it would seem, he has very little. Widescreen, English subtitles, approx 90 minutes. Extreme nudity and violence. \$29.95



THE EROTIC RITES OF COUNTESS DRACULA: The year is 1946. Sexy Scarlett Brooks' big break as a rock star is cut short when she is attacked by the vampire, Count Dracula. The next night, Scarlett rises from a coffin as one of the undead, guarded by Dracula's insect-eating servant, Renfield. Despite her immortality and amazing superhuman senses, Renfield grows Scarlett craves her vampire existence. It is now thirty-five years later, and Scarlett orders Renfield to drive a stake through her heart. Unable to destroy this gorgeous creature of the night, Renfield discovers a tempting solution: get three beautiful young virgins to willingly sacrifice their life-blood in a single night, and a vampire can become human again. In this seemingly impossible quest, Scarlett stalks and seduces three delectable beauties, making passionate love to each one, finally indulging their lascivious bodies and, ultimately, feasting on their supple necks. Marked again, Scarlett finds herself in a far worse situation than when she was a vampire...one that can only be overcome in a tantalizing and ultra-erotic climax.

VHS - \$14.99
 DVD - \$19.99



DEAD GIRLS DON'T SAY GOODBYE: Two college girls (Misty Munda, Esmerelda Delaroca) in a drunken fit of ecstasy find an intense passion for each other and define the meaning of lust for one another. While sober, the sexual experimentation doesn't seem so easy with one of the young girls as she struggles with the temptation of a possible second night of unbridled passion. Meanwhile a rampaging maniac with a taste for dissecting lesbians finds their next rendezvous point and plots female mutilation! Contains full nudity. VHS \$29.99



DESPAIR: A married couple's final days before each commit suicide. The man no longer wants to live a life in which his artistic talents continue to go unrecognized and unappreciated. The woman, on the other hand, will out him and her depression drives her to both insanity and self-destruction! Read out the movie in this special! Runs 35 minutes. Our version contains a photo card (pictured on the right) with a nipple print and autograph from star Ryl Morgan! Get it all for only \$20!



THE SEXY 6TH SENSE: Frances is a lonely young man cursed with the ability to experience beyond the five senses. But that curse turns to a blessing when he begins to see the spirits of sexy, succulent, uninhibited lesbians engage in erotic games of pleasure that seem all too real. These lesbians had been gone dancers when they were off the world, so they know how to grind their lascivious bodies against one another in the most amazing ways. They also remember what it means to be alive, and to indulge every female fantasy and satisfy each inconceivable urge that swells as eager mouths prepare to meet. As these acts of ghastly eroticism intensify, Frances must turn to a beautiful psychiatrist for help. She, too, has a message to deliver...but much more than mental health on her mind.

This Selection Cinema Collector's Edition VHS release of THE SEXY 6TH SENSE includes an interview with sexy starlet Barbara Joyce and a behind-the-scenes "peek" at the making of this sensual special that will have you saying, "I see lesbians."

VHS - \$14.99
 DVD - \$19.99

THE POSSESSION OF NURSE SHERRI: Also known as: NURSE SHERRI, HOSPITAL OF TERROR. BEYOND THE LIVING AND THE DEAD, a necromancer has just died, and his restless demonic spirit possesses the body of sexy and voluptuous nurse Sherrri. Transformed into a maniacal killing machine, Sherrri stalks the hospital corridors turning their blood red with terror and madness. Yet she has no reflection of her gruesome murder spree, not even when in the arms of her lover, surgeon Peter Desmond. As patients and staff fall victim to the insane bloodlust, the horror of Sherrri's possession becomes even more shocking. Her only hope is two friends who must unearth and destroy the necromancer's rotting corpse, thus sending the monstrous spirit back down to hell. But with time running out and Sherrri ready to kill again and again, the hospital will experience a dying like it has never seen before.

VHS - \$14.99
 DVD - \$19.99

THE EROTIC WITCH PROJECT: Book of Seduction From the creators of the super-sensory cult hit The Erotic Witch Project comes this devilishly delicious special that does to bare all in its quest for the sacred truth when beautiful college students Barbara Joyce and Victoria D'Amico are in the Bacchante mood... according to the torrid lesbian passions of the mythical erotic Witch...a mysterious, bewitching woman they would never have anticipated! But this shocking, unexpurgated footage recorded at the Kham Institute for Mental Health documents the discovery of the recently possessed Baran, her seduction at the Institute, and the supernatural work of actual fetishist and two-nighted pleasure-seeker before observed in the annals of psychosexual behavior. Doctors, nurses, patients, and a projective lesbian, all are burned into withering, panting, pleasure-nerved sex machines shamelessly acting out their steamiest female fantasies on one another...with no positive clinical explanation for their emotionally induced erotic behavior. The film is so hot, it can be so burned off the answer (in the center), yet seductive influence of the Witch...The camera doesn't lie. It is the only film to judge. Includes full nudity, lesbian sex, exorcism, and exorcism.

VHS Edition - Includes the feature film \$19.99
 VHS Collector's Edition - Includes the feature film PLUS the 60 minute Making-of-the-DVD \$29.99
 DVD Collector's Edition - Includes the feature film, 50 Minute Making of Documentary, Booklet, Seduction Cinema Trailer VHS, Shock-X-Rate Trailer VHS, Retro-Seduction Cinema Trailer VHS \$24.99



DESPAIR: A married couple's final days before each commit suicide. The man no longer wants to live a life in which his artistic talents continue to go unrecognized and unappreciated. The woman, on the other hand, will out him and her depression drives her to both insanity and self-destruction! Read out the movie in this special! Runs 35 minutes. Our version contains a photo card (pictured on the right) with a nipple print and autograph from star Ryl Morgan! Get it all for only \$20!

2069: A SEXY ODYSSEY originally released as "Fischchen Blau zum Knirp" a sensual and erotic cult classic produced in West Germany in 1974, 2069: A Sexy Odyssey blasts into orbit with the throes of heavenly bodies not found in any solar system. It blends sexy experiments, bisexual seductions and naughty fun for an out-of-this-world experience that will have you seeing stars. Five Venusian aliens have been sent on a mission of grave importance. Seems Venus is an all-female planet, and these intergalactic beauties require the service of Earth men to help replenish their declining population. Clad in mouth-watering, skin-baring silver uniforms, the curvaceous, cubic and highly intelligent space babes find themselves in one ultra-erotic situation after another. Though they are completely unaware of the alien nature and desires of the human male species - and the potent effect of their delectable bodies upon each man - these gorgeous aliens quickly learn the language of love. But with their space-ship ready for take-off and their own sensual pleasures mounting, they must decide if Earth is really the place to be...both VHS and DVD include the never-before-seen MISTY MUNDAs featurettes...THE SEDUCTION OF CYBER JAMES.

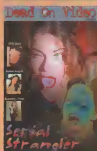
VHS or DVD only \$19.99



SHOOT THE GIRLS: Tonya (Cristina) is a high priced hit-woman specializing in seducing and eliminating men. With girl killer hit-woman "C.O." (C.D. Smith) missing, Tonya is contracted to snuff out a beautiful young man, Judy (Misty Munda). Reluctantly going against her "type only" policy, she accepts the job but soon develops an emotional attachment to the girl. Struggling over feelings of attraction complicated by a developing gun fight, Tonya soon becomes-though with violent consequences-shooting girls, and her own bloody death. Her feelings culminate and explode organically during a final confrontation with her intended victim. This movie is intended to showcase the computer generated special effects of "Dr. Bon's" Perfect Shots Video Productions and to show how they develop an emotional attachment to the deaths. It also contains full frontal nudity and adult language and situations, including implied masturbation and lesbian encounters. It is not to be viewed by children or those easily offended.

Also contains previews for SNUFF PERVERSIONS: BIZARRE CASES OF DEATH and SHOCK 2000: SP2 and the Ancient Brn. Don featurettes: SCORPTION. VHS \$29.99

Dead On Video



Panic Productions

SERIAL STRANGLER: He follows them into the night, gains their trust and exploits their weaknesses. He hides them away, in back offices and abandoned warehouses. Then he indulges himself in sick twisted pleasure. Manhandling them, molesting them, tormenting them, making them his willing victims. They welcome a torturous death at his hand with near orgasmic pleasure. Follow the demented path of this psychotic killer as he uses, abuses and disposes of beautiful virgins. Violence, nudity and sexual situations. **\$29.95**



Panic Productions

FIGHTING FOR AIR: Depraved psycho killers permeate this film with their twisted desires and motives - and carry out their death rites with grisly execution. They are more hideous, more shocking than the most horrific crimes imaginable. These soulless animals asphyxiate for any reason - drugs, sex, or just to watch these beautiful women humiliate themselves to the point of the loss of bodily control. Violence, nudity and sexual situations and extended scenes of fetishistic indulgences. **\$29.95**



Panic Productions

HANGING TIMES AT BABE HIGH SCHOOL: You watch this poor girl as she is beaten and stripped of her very soul, then used for sick pleasure by a man who loves nothing more than to watch his victim squirm. Her body writhes in torture as she is slowly hung by her neck, her gasps for air chill you to the bone. Violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

SEX KITTENS SHOT AND STABBED: Las Vegas is full of drop dead gorgeous women. We also showcase C.J. the ultimate unharmed girl next door. She's a jack of all trades, playing the innocent smugler, the counter spy and fantasy girl wielding a very large knife while living out the ultimate vampiric fantasies and drinking her own blood. This video is not for the faint of heart... it features graphic violence and gratuitous nudity... enjoy at your own risk! **\$29.95**



Drop Dead Gorgeous

SEXY MAN STRANGLERS #DDG024: Our SEXY MAN STRANGLERS series features... only the hottest, angriest, long legged killers on the planet! Our girls know when to put their man down for their cheating, lying ways... and they do it in such a delightfully devilish manner. These seductresses know when to torture slowly and how to talk to their helpless victims as they strangle the last breath from their deceitful lips. Lissa Noble stars with Aspen in this tale of KO's, drugged loser boyfriends and bondage strangle sessions that will leave you breathless! Join us on this journey of betrayal and seduction, feel as if you are right there with each squeeze of their muscular legs around their victims necks... when each choke hold and turn of the ligature brings them and the viewer one step closer to erotic ecstasy! Contains violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

SEXY MAN STRANGLERS #DDG035: Our SEXY MAN STRANGLERS series features... only the hottest, angriest, long legged killers on the planet! Our girls know when to put their man down for their cheating, lying ways... and they do it in such a delightfully devilish manner. These seductresses know when to torture slowly and how to talk to their helpless victims as they strangle the last breath from their deceitful lips. Lissa Noble stars with Aspen in this tale of KO's, drugged loser boyfriends and bondage strangle sessions that will leave you breathless! Join us on this journey of betrayal and seduction, feel as if you are right there with each squeeze of their muscular legs around their victims necks... when each choke hold and turn of the ligature brings them and the viewer one step closer to erotic ecstasy! Contains violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

PERMANENT INJURIES: This hour long video explores death and eroticism as only the girl of DDG can! Shootings and knife play figure prominently in this campy bloodfest as our models find new and inventive reasons to snuff one another in sexy lingerie, hookers' bedrooms and society living rooms. Emotions run high as the seven deadly sins become just another excuse for murder! Ashley Redwine, Raven Grove and Lissa Noble star as both the hunter and the hunted in this Las Vegas style twisted tale of good reasons to do bad things! Violence, nudity and sexual situations! **\$29.95**



Drop Dead Gorgeous

RAMPAGING ROOMMATE: When strrolling through the horror neighborhood, you'll want to be sure to visit the "Rampaging Roommate." These Broussard and Lissa Noble star in DDG's first venture. "Rampaging Roommate" is an intimate exploration of Thesee's asphyxia fantasies as she lovingly guides us through each and every way to take the breath from a beautiful but over-amped housemate. T&A abound as Lissa is subjected to vigorous hand-strangling, serious breast smothering, cellophane torture, suffocation with a pillow and a very convincing bathtub drowning scene. Violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

EXTREME DEATH: Straight from the messes of a killers mind comes a extreme death fetish film to date. Only the most sinister of minds will be able to watch. A never ending buffet of beautiful blonde virgins meet their end in the most horrific ways. Unscrupulous porn star managers, mobsters, and jealous girlfriends let loose - and these girls never see it coming until it's too late. No part of their anatomy is spared and their killers watch in delight as they fall prey to the throes of death. Orgasmic moans, terror filled screams and body shaking convulsions bombard your senses as these witches of delight succumb to the unforgiving world of death and destruction. Violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

ALL CHOKED UP: The world is full of both killers and victims. Everything is balanced and the world keeps spinning as we watch in horror and fascination, the tales of suffocation and strangling before our ready little eyes! Some girls get it with plastic and others suffer through prolonged hand stranglings, all at the mercy of our enraged perpetrators of injustice, Gia Divine, Ashley Redwine, C.J. and Lissa Noble star as the T and A team from hell in this snuff or be snuffed test of inequality. Who will win and who will die? Keep watching as the tongue popping strangle and choke scenes go on and on for a full hour! This time the victim is not violence, nudity and sexual situations. **\$29.95**



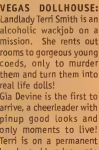
Drop Dead Gorgeous

TOP SECRET - EROTIC MORGUE FILES: Sensual, soft, available... DEAD! What exactly does go on behind the closed doors of a morgue after dark? Our cameras go deep inside the secret domain of a body's last contact with the living world - what we found will shock and intrigue you all at once! These morgue attendants take their jobs seriously - a little too seriously - they make sure all areas of each lovely subject is properly probed and inspected before a peek inside and discover the sin of "love after death!" Sexual situations and the portrayal of death and dead bodies. Violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

VEGAS DOLLHOUSE: Landlady Terri Smith is an alcoholic wackjob on a mission. She rents out rooms to gorgeous young coeds, only to murder them and turn them into real life dolls! Gia Divine is the first to arrive, a cheerleader with pinup good looks and only moments to live! Terri is on the permanent bender and her desperate hands quickly find their way to Gia's dusky neck. Barbi Oah arrives to check out the suddenly available room, and her prospective landlady strikes while she is at her most vulnerable. This exquisite eye-bulging tongue-wagging belt strangling is one of Terri's finest moments! Still snookered and with more dolls to collect, Terri goes after an unexpected visitor. Lissa Noble has come inquiring after the missing Gia Divine, but is met with chloroformed and stragulation by lingerie instead! To finish off her deathfest, our landlady of doom strips and poses her beautiful dolls in... VEGAS DOLLHOUSE! The unrated video contains violence, nudity and sexual situations. **\$29.95**



Drop Dead Gorgeous

STRANGULATION FANTASIES: Most men dream of strappers, slits and girls that will do anything for them for a great sexual experience. But some guys want to take it one step further. They want mean brutes who will dig their hard-ons reasons to stand up! They want little hands, tight thighs and big boobs suffocating them to the point of death! They take a ride the wild side of the strangling, nudity and sexual situations. **\$29.95**



NECROSLUT (Volume 1) "Coat Hanger Lust" Sebastian Kuit and Angel Martin team up to bring you one of the most vile, disgusting, outrageous, and provocative "reality shows" ever committed to videotape...BASED ON A TRUE EVENT! Meet "Sky", our very first Necroslut babe, who shows and tells us in graphic detail how and why she pleased herself with a coat hanger, slowly working up the drug-clouded nerve to give herself an abortion with it! See the unedited footage in all its erotic, then sadistic, glory! Not for the faint-of-heart! This is absolutely hardcore, PUNISHING material! Sit-no and other effects added in for your viewing pleasure! When Sky's boyfriend comes home, he unbelievably assists her with the sickening deed, bringing it to an unbelievable climax while our impassionate cameraman catches it all on tape! **CONTAINS: FULL FRONTAL FEMALE NUDITY, GRAPHIC FEMALE MASTURBATION, BLOOD, AND THE SCENES OF CANNIBALISM! YOU MUST BE OVER EIGHTEEN TO PURCHASE THIS UNHOLY TAPE!** \$24.99



THE CHRISTMAS SEASON MASSACRE: Tommy is a loser. He wears a pirate eye-patch, a Christmas gift he was given as a child. It is a symbol of the humiliation Tommy endured in high school. Tommy was the subject of so much torment from his classmates that he became a bloodthirsty maniac! Tommy disappears, vowing to eventually slay all of his schoolyard tormentors. Over the years, he has slaughtered all but six of them. Now, these six former schoolmates unite to end Tommy's reign of terror. Will they put Tommy six feet under? Or will Tommy win by slicing and dicing the six remaining on his victim list? Watch as knife blades, shotguns, ice picks, and chainsaws create crimson mayhem in this blood-drenched slasher comedy! **\$29.99**



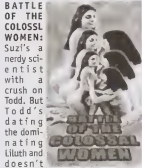
I SPIT ON YOUR CORPSE, I PISS ON YOUR GRAVE: Sandy has stumbled onto a lair of torture and humiliation. She was abducted and brought to this pit of pain as the next intended victim. But Sandy overthinks her captor and kills him. Does she release the other prisoners? Does she call the police? No. Her mind snaps and she assumes control over the prisoners, taking them as her own playthings. Naked bodies writhe in ecstasy as blood runs down the walls in this chilling tale of madness and revenge. **I SPIT ON YOUR CORPSE, I PISS ON YOUR GRAVE IS A SWIRL OF INSANITY, A CARNIVAL OF CARNAGE, A FESTIVAL OF FILTH, AND AN UNDAUNTED OF SLEAZE! CONTAINS SCENES OF BRUTAL VIOLENCE AND GRAPHIC NUDITY AND SEX. NOT FOR SOMEONE UNDER 17 YEARS OF AGE. NOT FOR THE SQUEAMISH OR FAINT OF HEART.** **\$29.99**



VAMPIRE BLUES: A pretty American teenager from New Jersey goes on vacation in the south of Spain where she is unknowingly stalked by the vampire Countess Irina von Murnau. As the vampire closes in to seduce the young girl to the dark side the only hope for salvation lies in the white magic practiced by gypsy fortune teller Marga who plans a very special staking for Irina... in the end. Note, this is the shorter American version. (65 minutes) **\$9.99**



VIRTUAL VOODOO: The story revolves around a girl named Rebecca who shares an office with a young couple - John and Stacy. Problem is, John and Stacy fight all the time. One day, while working on her graphic design job, a weird lightning storm rolls in and strikes the office, causing an odd power surge in Rebecca's computer. The computer seems o.k., so she keeps working. She innocently enough imports a picture of herself and starts playing around with the size of her breast. To her amazement, her breast suddenly expand and burst out of her bra and thru her shirt. Gradually she realizes that the program now has strange powers. Then she is reminded of her miserable predicament with her selfish roommates and decides to play a little joke on them. As she types away, John and Stacy's fighting cools and John heads to the bathroom. He suddenly feels something strange happening to him. To his amazement, he changes into a woman! He emerges, horrified. Stacy, thinking he is an intruder, attacks him. John manages to get the upper hand and temporarily knocks her unconscious. He stops and lets the change sink in, and starts to admire his new female body. Meanwhile, Rebecca works away... and Stacy wakes up as a were-cat! She pounces on John and they struggle each other. The fight ends up in Rebecca's room, and soon Rebecca finds herself caught up in the hoopla... Fetishes included: Brief Breast gender transformation, were-cat, strangling and more. **Genre: Adult Rating: UR Runtime: 20 Minutes \$19.99**



BATTLE OF THE COLOSSI WOMEN: Suzi's a nerdy scientist with a crush on Todd. Todd's dating a dominant Lilith and doesn't even know Suzi is alive. Suzi tricks him one day into coming to her lab. There she tries her new formula and is transformed into a sexy vixen. Todd falls under her spell and she jumps on him for some sex. But when the formula wears off, Suzi finds herself a nerd again and Todd pissed he has been manipulated. Hurt, Suzi takes too much of the formula hoping for a permanent change. Instead, she finds herself growing huge! Suddenly 30 ft tall, she reaches down and grabs up Todd and rubs him all over her body. Then bored with him, she drops him and walks off. Lilith sees all of this and runs to the lab. Jealous that this nerdy girl has such power, she swallows down the rest of the formula. Soon she is huge and grabs up Todd to find Suzi. She does, and they do battle. But soon they find themselves attracted to each other. They start to kiss and lightly caress each other as they enjoy their bodies. Soon the whole town can be heard being overcome with the pheromones these gantlessens send off. They engage in a huge orgy which only feeds Suzi and Lilith's power. In the end, the girl continue to grow, soon to dominate the entire world. **Genre: Adult Rating: UR Runtime: 34 Minutes \$29.95**

DUDEZ PRODUCTIONS



SPACEMEN, GO-GO GIRLS AND THE TRUE MEANING OF CHRISTMAS: Aliens have come from the planet Uranus to steal the Earth's supply of mistletoe. It's up to three sexy go-go dancing private eyes to stop them. This tape contains the bonus sequel **SPACEMEN, GO-GO GIRLS AND THE GREAT EASTERN HUN** as well as the short **CLOWNING AROUND** and go-go dancer auditions (violence, approx. 60 min) **\$20**

NIGHT SONGS

A woman has been kidnapped by a psychotic maniac. The abductor heightens his victim's fear by blindfolding her and telling her frightening tales. That is the story that binds the anthology that is **NIGHT SONGS**. The tales include:

JUST IN HELL: A misogynistic rockstar meets the woman of his dreams or is she a nightmare?

BAD BLOOD: A vampire pursues a woman, a man pursues the vampire. Who is the predator and who is the prey?

FOREVER YOUNG: A musician answers an as in the newspaper to join a band. Little does she know that this is a band she will never be permitted to leave!

NIGHT SONGS—maybe rock n roll WILL live forever. Stars Brett Kelly, Jody Hauke, Cordelia and Jenna J. (violence, nudity, coarse language) Also includes bonus outtake footage (approx. 70 min) **\$20**



FEMPYRA: The first installment of the long-awaited female alien vampire saga stars Dawn Murphy as Queen Fempyra, ruler of a secret ban of vampires on a distant planet. After her people start turning up dead, Fempyra discovers that their blood supply has been contaminated by one of her followers who has secretly traveled to earth to feed off humans. Fempyra must stop the betrayer to save her planet and earth from extinction! Also stars Pamela Sutch and Debbie D. **\$25**



HELLCATS IN HIGH HEELS PART 1: Justice Howard is the maestro of erotic photography. Welcome to her world, where erotica is the religion and fetish is the sacrament. Featuring Perspense, Anne Marie, Nikki Sinn, Mustang Sally Layd, Janna James, Kaeveon Cloaks. Scenes: Pony-Girls, Cat-fighting, liquid latex applied and ripped apart, erotic body painting, tattoos and piercing plus more! 60 minutes - **VHS \$19.99 DVD - \$29.99**



HELLCATS IN HIGH HEELS #2: Justice Howard is best known for her stylized photography, which perfectly mixes eroticism and imagery into a delicious visual elixir. Now, Howard gives her imagery the added enticement of sound and motion in this sexy new video.

Howard's naughty nymphs indulge in various forms of kinky while performing to a soundtrack of throbbing progressive rock. There's nude sword swallowing, naked fire breathing and nun-illiguns (that's cannibalizing on nuns) all presented in a sensual mesmerizing fluid manner. This 74-minute feature hosts 17 babes in a new breed of alternative erotica. Appearing: 17 time Playboy model Elke Jeinsen, Kerine Elkins, Lady Olivia Outre, Chloe, Taylor St. Clair, Roxanne Hall, Mary Lou, Dolly Golden, Renea Bryant, Madelyn Sin, Angel, Carmen Feliciano, Rhea Roma, Tammy Balicewski, Nikki Nova and Janna James. **\$19.95**

TOKYO SHOCK!



BIOZOMBIE (Dubbed): Woody and Bee are a pair of young punks working at a DVD store. Out for a joy ride, the two hit a pedestrian and end up with a dead body in their trunk! Unfortunately for Woody and Bee, this is just the beginning. The dead body is infected with a strange biochemical formula, which transforms the hapless mall goers into an army of blood-hungry zombies!
VHS \$19.95
DVD \$24.95



FUDOH - THE NEW GENERATION (Subtitle): Riki Fudoh is a young man whose appearance is misleading... A high cultured model high school student on the surface, but underneath lies a deep and silent vengeful rage that stems from the childhood trauma of witnessing his brother's grisly murder at the hands of his own father. Since that night, Riki's driven by a violent hatred of his father and wishes to see him dead—despite the fact his father is a powerful Yakuza crime lord. Now Riki devises plan to recruit his own criminal organization made up of fellow classmates to brutally and meticulously assassinate the old generation of Yakuza bosses and take control for the New Generation.

VHS \$29.95



rene paradise island, untouched by modern technology, a modern secret lies undisturbed for centuries. Until a group of scientists, sent by a greedy land developer who plans to turn the sleepy island into the largest amusement park in the world, stumble across what appears to be a baby dinosaur. Against the terrified native's request to leave their god, known as Gappa alone, the crew brings back their new find back with them to Tokyo, when all hell breaks loose! Tokyo doesn't stand a chance when Gappa's parent's come looking for him.

VHS \$19.95
DVD \$24.95



Dubbed Unrated: Convicted on a crime she didn't commit and blackmailed into serving as a covert killer, Maria must do the government's bidding if she is to regain her freedom - or her son. Trained as a highly skilled assassin, Maria is let out of prison long enough to complete her bloody missions. With each completed mission, her sentence is further reduced yet, with every job she feels still further away from her ultimate goal - to be released from this violent, dangerous life.

VHS or DVD \$29.95



USA: THE DARK ANGEL (Dubbed): A young girl's body is found almost completely empty of organs. A forensic autopsy reveals that otherworldly parasites are digesting the corpse. Misha Kuroi, a 17 year old witch, senses that something is horribly wrong. She discovers an almost destroyed script for a play, which leads her to the Saint Salem School for Girls. Little does she realize that the play being rehearsed is actually a sacrificial rite controlled by Baron Etori, a renegade sorcerer, who plans to create a race of zombies. Before the ceremony can be completed, an important ingredient is required: Innocent girls' souls extracted in the cruellest and most horrible way. Will she be able to save the Drama Club from the bloody slaughter that awaits them?



RYCKY (Dubbed): When Ricky takes revenge on the drug pushing thugs who killed his girlfriend, he is sentenced to an ultra maximum-security prison. But this prison like no other, run by a host of evil characters, including a sadistic warden, his assistant, and the Gang of Four, a group of powerful fighters who control their inmates through terror and death! But the vengeful Ricky will stop at nothing as he brutally disembowels, demolishes, devastates and destroys his opponents from start to finish without mercy, ending in one of the bloodiest battles ever committed to celluloid!

HS \$19.95
VS \$29.95



lubbled): Through strength of spirit, one can even achieve victory over aging and death. However, at what point does the price of victory outweigh the reward? In the Jungles of China, an Unknown Soldier fights for his past and the life of the woman he loves. Battered on the war overseas, he returns to face a band of brigands. They fill the woods with savage warriors determined to take revenge for a wrong he does not remember. Years later, the Unknown Soldier becomes an underworld assassin known as the Wolf. Hearing his story of honor and death, the Young Ben Han prepares to execute his own desperate bid for immortality.

MS \$19.95
MD \$24.95



MOON OVER TAO (Dubbed):
From Keita Amediya, the director of the Japanese popular anime *Violator*, *Handker* comes a tale of the mythic past. It was the 16th Century, when Japan was torn apart by brutal warlords and ravaged by constant fighting. Set on the stage, Moon Over Tao is a tale of lawlessness, violence, and power. Three heroes must join forces to unravel the secret of a mysterious sword, while the evil emperor wages war against them with terrifying magic. Meanwhile, the original possessors of the sword are on their way to our world, hoping to recover it before doom befalls humanity. When the monster Makaraga is unleashed, however, it seems they are too late! Can the three legendary heroes stop this alien menace before all life on Earth is destroyed?

VHS \$24.95
DVD \$29.95



HEAVENLY WIDOLAT
 "HEAVENLY WIDOLAT" is the
 the farthest peace in the
 violence was in hand. The
 the city of Jerusalem. A
 false atonement, the men
 of Gurney and his troops
 of Gurney's "The Lord's
 of Gurney's "The Lord's
 of peace, the same band
 of rebel soldiers for the
 weapons against the fight
 against the same force
 of Gurney's "The Lord's
 from Jerusalem, the
 could be the same to
 everyone's prayers. After a
 long imprisonment,
 the ruler, the setting of
 ruler is the same for
 the rebel forces. Kahl
 a member of the rebel
 Hakeider to aid in their
 fight. Now aware of the
 new ruler, the ruler will
 crush the rebels and remove
 the threat of Hakeider
 and for all. Will Hakeider
 prove to be a long desired
 ruler? Will he be a
 ruler that will destroy all?

VHS or DVD \$29.95



WOMEN IN PRISON (Dubbed): When hopeful homemaker Lynn marries a man with debts to the mob, her peaceful life is torn apart. The wedding is interrupted by a pair of thugs, and she is driven to anger. Arrested for assaulting a mug, the lovely Lynn is sent to a hard-boiled women's prison. The innocent are exposed to the seamy side of life, as the classic story of a woman behind bars unfolds!
VHS \$29.95



BORN FROM HELL II
YUBEI'S REVENGE
(Dubbed): The legendary samurai, Yagyu Yubei faces off against Necromancer Shogetsu Yui and his undead armies. Yubei has already used his unmatched swordsmanship against the fabled spear-master Insun Hozoin and the mythic warrior Musashi Miyamoto. Now Yubei must rescue the girl ninja, Ohiro, from the claws of Yoriobu, an evil man destined to become Lord of Darkness on the eve of Armageddon! No only does Shogetsu's army of the dead stand in his way, but so does the lethal Tsunobone, whose feminine charms have never



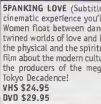
SCORE (Subtitled): Something in Southeast Asia, where a Japanese man, Chance, a Japanese man, is on the loose for armed robberies, is released from prison on bail. Colonel, the mobster who bailed him out, forces Chance to become his pet-by robbing one bank after another and handing over the loot until his bail is paid in full. When Chance gets instructions for a new job, a jewel theft, he is finally promised his freedom. But he'll need the help of the three additional men to complete the job. The colonel's old ally, the Peking Duck, Right and Tenguila. But Chance and the Colonel have a secret deal hanging over the moment the robbery is completed, they plan to double-cross the three recruits and leave them dead at their rendezvous. However, as Chance and his gang await the



ROBOTRIX (Dubbed): Amy (Yip) A new predator is stalking prostitutes in Hong Kong, and it's not even human! The life-like android, with the brain of a mad scientist, not only kidnaps the son of a wealthy heiress, but also kills a beautiful police woman in the process. Now, the deranged robot starts to rape and kill every sucker he can get his hands on. The police, unable to handle the perplexing case on their own, joins forces with Mr. Sara and her beautiful android assistant Ann to help solve these vicious crimes. But they'll need more than their titanium looks to solve

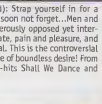


ZEIRAM 2 (Dubbed): Finishing up an important case, the beautiful bounty hunter Iria returns to Earth. Along with her computer, Bob, and her assistant, Mujuro, she is also assigned an android trainee. The research team charged with building the combat android decided to implant the android's brain with the most cunning combat life form in the universe, the vicious Zeiram unit!

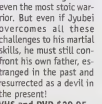


SPANKING LOVE (Subtitled): Strap yourself in for a cinematic experience you'll soon not forget...Men and Women float between dangerously opposed yet intertwined worlds of love and hate, pain and pleasure, and the physical and the spiritual. This is the controversial film about the modern culture of boundless desire! From the producers of the mega-hits *Shall We Dance* and *Tokyo Decadence*!

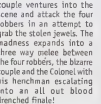
VHS \$24.95
DVD \$29.95



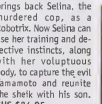
...): Strap yourself in for a season not forget...Men and women, passionately opposed yet intensely, pain and pleasure, and... This is the controversial... of boundless desire: From...-hits Shall We Dance and



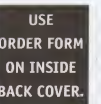
even the most stoic warrior. But even if Jyubei overcomes all these challenges to his martial skills, he must still confront his own father, estranged in the past and presumed dead as a devil in the present!



ouple ventures into the scene and attack the four robbers in an attempt to grab the stolen jewels. The madness expands into a three way melee between the four robbers, the bizarre couple and the Colonel with his henchman escalating into an all out blood drenched finale!



ings back Selina, the murdered cop, as a robotrix. Now Selina can use her training and detective instincts, along with her voluptuous body, to capture the evil Yamamoto and reunite the sheik with his son.



USE
ORDER FORM
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BACK COVER.

JUST RELEASED!



JUST RELEASED! EROTIC SURVIVOR 2 (Katie Jordan, Allannah Rhodes) and **VAMPIRE OBSESSION** (Annouska, Allannah Rhodes). Both available on VHS now! DVD will ship in February. Buy either title on VHS or DVD for only \$19.99 each! (Check out Allannah Rhodes interview on page 12 of this issue!)



ARTERIES: Movies with balls and blood! New import from England features DVD reviews like ALL NIGHT LONG, 1-3, BLACK TIGHT KILLERS, CANNIBAL HOLOCAUST, COMBAT SHOCK, EATEN ALIVE, GUTS OF A VIRGIN, THE ISLE, LA BLUE GIRL, UZUMAKI, WET ROPE and many more! Over 70 digest pages on glossy paper. A tough find in the U.S. Get yours here for only \$9



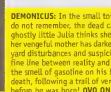
MORGANA
Starring Julie Strain. Original production titles: DRESSED FOR DARK during development, BLONDE HEAVEN when completed in 1994. Angie Summers has just discovered her shortcut to fame and fortune...landing a job at the most exclusive modeling and escort service in Hollywood. Guided by the gorgeous but mysterious Morgana (Strain), Angie is quickly seduced by the glamorous world of the famous and fashionable...unaware that Morgana and her coven of co-workers possess unearthly powers fueled by human flesh. The escort service is just an abundant source for satisfying their cravings for blood...and their lust for young souls! Angie's only hope is Kyie, her home-town boyfriend who finds himself battling a force much stronger than the lure of wealth. He must try and save her from her own darkest sexual desires! DVD ONLY! \$19.99



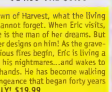
SANDMAN: Something is murdering the residents of Yokum Trailer Park. Something like...with glowing red eyes! When Gary (A.J. Richards), an insomniac writer, catches a glimpse of something weird next door to him late one night, he becomes embroiled in a quest to find out why everyone around him seems to be dying in their sleep. Unfortunately for Gary, THE SANDMAN is preying on the denizens of a small town, giving them good dreams in exchange for their souls... VHS ONLY! \$19.99



POLYMORPH: Starring Arianna Albright, Sethi Graham, Jennifer Huss. A meteor has fallen to Earth...and brings with it an organism that can emulate anyone it comes in contact with. A group of interns head into the forest to meet up with their boss and instead stumble into a paranoid drug-runner infected by the organism and her gang. Now the problem is that nobody knows who's who, they can't get out of the woods and no one is quite sure how to kill something they can't even find. POLYMORPH is the new name in sci-fi action from director J.P. Backwalter. VHS ONLY! \$9.99



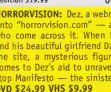
THE VAULT: Housed inside a mysterious vault in the basement of an old abandoned school lurks an evil that has been locked away for over a hundred years. A newly-widowed high school teacher and five of his students go to the school to archive any memorabilia before it is torn down. When they mistakenly face a horrific spirit, the school becomes a deadly prison for the students and there's no way to escape. Now they must face the evil and banish it to The Vault once again before it is able to not only kill them, but escape and destroy the world... DVD ONLY! \$14.99 VHS \$9.99



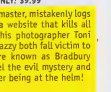
STITCHES: The newest quest at a New England boarding house...a sweet little old lady named Mrs. Albright...has a dark secret. Beneath her stitched-on human skin is a literal demon from Hell, bent on capturing the souls of the unsuspecting occupants and imprisoning them for time in her hideous book of paper dolls. One by one, the residents destroy Mrs. Albright's special attention as she ferrets out their hidden desires and weaknesses that will lead to their damnation! VHS ONLY! \$19.99



THE DEAD NEXT DOOR
This is a limited-edition Import release from Canada on the Slatkoff Signature Video label. THE DEAD NEXT DOOR is a zombie flick that's been true! An inventive scenario is contrasted with a realistic look at the ultimate virus it takes and replaces a corpse's cells, using it as a slave to keep supplying its...Favorable...dismal...human. When the virus goes away, the government fights back by creating a crack team of soldiers called The Zombi-busters. They mistook the humans, and seek out and destroy the dead! From the streets of Washington, D.C. to the fields of Virginia and on to the suburbs of Akron, Ohio, our heroes fight a non-stop struggle for life and death, along the way stumbling onto an insane religious cult bent on keeping the dead alive well until the day comes for their ultimate mission...to replace the living as the new inhabitants of this non-stop terror and violence when your neighbors become... THE DEAD NEXT DOOR! DVD ONLY! \$19.99 VHS collector's edition \$19.99



OZONE: There's a new drug on the streets. Eddie Boone (Tom Hovver) uses a wealthy influence named Squaky to set up Richter, the drug kingpin's top man. The bust goes sour, resulting in Mike's disappearance and Richter being gunned down...but before he dies, he injects Eddie with a drug known as "OZONE." Eddie begins a search for his friend, but his injection of OZONE makes him see the world of a differently. Finally he is brought to a den of evil sequestered away from the city where Eddie is introduced to the Drug Lord, the mastermind behind the OZONE drug, his sights set on world domination! VHS ONLY! \$9.99



WITCHHOUSE 3: DEMON FIRE

Starring Debbie Rochon, Tanya Dembiec, Tina Krause and Brinke Stevens! Anne is a timid young woman in an abusive relationship. After a particularly nasty incident, she flees to the safety of the beach house occupied by her two old friends, Steve and Rose...but happen to be in the middle of shooting a documentary on witchcraft. When the three girls decide to stage a fake séance for the project, they accidentally unleash something sinister. Soon the girls are haunted by visions of a demonic witch with mysterious intentions...or maybe Anne's abusive boyfriend is just seeking his own personal revenge...? What begins as a creepy game of cat-and-mouse soon turns fatal as dead bodies begin to pile up...and one of them will reveal a grim secret that the residents of the witch know as Witchhouse 3! DVD \$24.99 VHS \$9.99

WITCHHOUSE 2: BLOOD COVEN

Starring Arianna Albright. A supposedly haunted old house in Covington County is being plowed over to make way for a new shopping mall when four unmarked graves are unearthed. A professor (Arianna Albright) and her students are called in from the nearby university to find out whose bodies they are...but no one in this creepy little burg is very willing to help, from the no-nonsense sheriff to the local mortician to the creepy town historian (Andrew Prince) who knows more than he's telling. One by one, Lieth and her coven return to resurrect a centuries-old plague and wreak their vengeance on anyone who stands in their way...or is someone else trying to cover up the town's dark secrets, murdering everyone who stands in their way! DVD ONLY! \$24.99

VENGEANCE OF THE DEAD

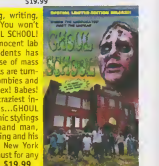
In the small town of Harvest, what the living do not remember, the dead cannot forget. When Eric visits, ghostly little Julia thinks she is the man on the cover. But her vengeful mother has darker designs on him! As the graveyard disturbances and suspicious fires begin, Eric is living a fine line between reality and his nightmares...and wakes to the smell of gasoline on his hands. He has become walking death, following a trail of vengeance that began forty years before he was born! DVD ONLY! \$19.99

GHOU! SCHOOL

Reading, writing, arithmetic, cannibalism! You won't believe your eyes at GHOU! SCHOOL! What started out as an innocent lab experiment by a few students has turned into the biggest case of mass slaughter ever! The students are turning into flesh-devouring zombies and eating their teachers! It's sex! Bambi! And rock and roll! At the craziest institute of learning there is...GHOU! SCHOOL! Features the comic stylings of Howard Stern's right-hand man, Jackie "The Joke Man" Martelling and his wife, Nancy! Starman, plus New York City's own Joe Frankel! A must for any Stern collector! VHS ONLY! \$19.99

BLOODLETTERS

Starring Arianna Albright. Tina Krause. Some souls want to learn from the best. So she decided down South, Arizona, one of the world's most notorious serial killers, and blackmailed him into teaching her the fine art of murder. Now, as the lessons begin, as the teacher and his blood-thirsty student have a trail of horribly mutilated victims in their wake, they are about to uncover the horrible secrets that bind them together, the unspeakable passion that forces them to kill...over and over again... VHS ONLY! \$19.99



HORRORVISION: Dez, a webmaster, mistakenly logs onto "horrorvision.com" a website that kills all who come across it. When his photographer, Toes, and his beautiful girlfriend Dazzy both fall victim to the site, a mysterious figure known as Bradbury comes to Dez's aid to unravel the evil mystery and stop Manifesto...the sinister being at the helm! DVD \$24.99 VHS \$9.99



HAYRIDE SLAUGHTER

Tina Krause stars as 'Desiree', a psychic investigator, who's hired to find out who's murdering people near and in, Frightland, a Halloween hayride. But the bodies begin to mount up, and the owner of Frightland is running out of patience. Will Desiree learn who the killer is before it's too late or will she fall victim to the blade of the killer? See a complete magic act as performed by Tim O'Rear and Tina Krause. Also starring Dean Paul, Jim O'Rear, Barbara Joyce, Debbie D., and Aven Warren. Music by John Merrick and Ron Adams. Full length, violence (80 min.) Shot on location at the real Frightland hayride. \$30



CHAOS TV: MADNESS

CHAOS TV: Chaos, TV's strangest, most violent, "real" show ever. Jennifer (Tina Krause) O'Leary invites a TV video crew into the house she's in with her lesbian lover, Dora (Debbie D.) Fines to videotape Dora's birthday celebration. But both women are mentally unstable and what follows is a descent into madness, as recorded for posterity. Absolutely NO in-censorship as the video crew captures the "crazy" actions of each. Each of them is the only person who can see the other's mind. Each of them is the only person who can see the other's mind. Each of them is the only person who can see the other's mind. \$30



TRAPPED: THE BEGINNING

TRAPPED: The Beginning. Carlos Romero, alias the Trapper, is back in this sequel and sequel to the Trapped series. Our story begins in the 1970's where two unsuspecting women (Pamela Sutth and Elizabeth Raven) cross paths with the Trapper (Luke Marlowe) and they don't live to tell about it! Flash forward to the present where his offspring continues his deadly legacy of hunting down his victims, raping them, and then using them for bow and arrow target practice. Also starring as Barbara Joyce, Dean Paul, and Laura Angela Smith. Violence topless, bondage. \$30



D.O.L.L. SQUAD

D.O.L.L. SQUAD: Mankind will soon face its greatest enemy and only by reforming the D.O.L.L. Squad can Lady Lazarus stop the impending destruction. But first, she must have her granddaughter read the files of the paranormal women who will make up the D.O.L.L. Squad. Learn who Topaz, Nightwitch, and Patriot Girl are and see them overcome their own diabolical enemies. See an evil villainess rear the flesh off a policeman's face! See the "fate" of the rings' between Topaz and Ruby! See helpless victims tortured by their Nazi captors! See Nightwitch faceoff against a zombie master! Starring Pamela Sutth, Vanessa Carlton, Angela Smith, Laura Angela Christine Taylor, Barbara Joyce, and many more. \$30



PERFORATIONS 2001

PERFORATIONS 2001: Part 1: Perforations 2001 starts off 10 years after the original. Barbara Joyce stars as a business woman who works for an unseen partner in the creation of snuff tapes. Once again, the targets of these tapes are prison inmates whose disappearances won't create much of a stir. The first order of business is to kill the real Dr. Julia (Tina Krause) and replace her with another prison guard (Pamela Sutth). Debbie D. (Gara), the mercenary hired to kill the inmates and Luke Marlowe is the cameraman recording the deaths and Dean Paul is Barbara's assistant. Laura Giglio is Jade, the sadistic prison guard who loves using her cattle prod! Also starring as the inmates are Vanessa Blu, Elizabeth Raven, Kathy Lynn, and introducing Vanessa, and Jordan East as the "warden." Will anyone survive the bloody rampage? Find out in Perforations 2001. (violence, full nudity, gore, catfights, gunshots, stablings) (80 min.) \$30



PERFORATIONS 2001: Part 2

PERFORATIONS 2001: Part 2: Starring Barbara Joyce, Pap-Sutth, Debbie D., Laura Giglio, Jordan East, BobbiMadison, Dean Paul, Luke Marlowe, and GW Lawrence. This is the bloody conclusion to Perforations 2001. The bodies mount up as eight characters die. Three of them twice! Who will be left? Twist follows twist when both the identity of the mysterious Mr. Smith and Connie's (Barbara Joyce) true secret are revealed. See Kara (Debbie D.) and Jade (Laura Giglio) fight to the death! See a gun battle in the woods between Kara and Bob (Dean Paul)! See an innocent victim (Bobbi Madison) meet a violent end! Learn which two characters are lesbian lovers! All this and more can be found in Perforations 2001: Part 2. (violence, gore, topless, full nudity, shootings, electrocution) (55 min.) \$30



WITCH OF POWER FOREST

WITCH OF POWER FOREST: Accused of witchcraft, a beautiful woman (Debbie D.) is chased into the forest where she dies in a quicksand bog. But her spirit lives on, seeking revenge, and longing for the touch of another woman. Four people enter her woods for a photo shoot. Barbara Joyce is the makeup person and believes the witch does indeed exist. Veronica Blu and Pamela Sutth are the models and Luke Marlowe is the photographer. Each faces the witch and dies a horrible death! Pam and Barbara sink in the quicksand while Veronica Blu is attacked by living vines, stripped naked, and then raped by the witch! Will the owner of the photography studio (Dean Paul) and his assistant (Elizabeth Raven) learn the truth of what happened to their friends and will they survive the answer? Full length, violence, violence, living vines, quicksand! (51 min.) \$30



STRANGLED: A FRIEND

STRANGLED: Is Ally Carter (Tina Krause), a psychic who can experience the last few hours of a person's life just by touching them. She literally takes their place and experiences exactly what they did. In "The Laughing Strangler," Pamela Sutth is murdered and Allison learns who the killer is. But she captures her and she finds herself chained to a table and about to be sliced in half with a sword. Will she be rescued in time? Also see the last few hours of G.W. Lawrence and introducing Tony Brooks as "The Laughing Strangler." In "The Hyphenated Model," Allison tries to save her friend Karen (Vanessa Carlton) from a photographer (Dean Paul) who hypnotizes his subjects and then takes revealing photos of them. Will Allison and Karen find themselves sold into white slavery? (Nudity, Violence, Hypnosis) (75 min.) \$30



DOUBLE FEATURE 6: LAST BLOOD

DOUBLE FEATURE 6: LAST BLOOD: A FASHIONABLE DEATH: Barbara Joyce stars in Last Blood as an FBI agent who solves her life in order to make the President, but not before she suffers over 40 gunshot wounds in our most elaborate gun battle ever! In A Fashionable Death, Dean Paul stars as a janitor who has a brief fling with a model (Debbie D.) and is then fired by the model's boss (Pamela Sutth) after being rejected by the model. Seeking revenge, he imagines strangling each of them to death. But that's not revenge enough so he chloroforms them and then hangs them one at a time. (violence, topless nudity, hangings, stranglings, shootings) (60 min.) \$30



INFAMOUS PORN MURDERS

INFAMOUS PORN MURDERS: Misty Mundaes stars in this graphic tale of sex and violence. Two porno stars allow themselves to be videotaped over the internet while making raunchy love. But that's not enough for the boss of one of them. He wants Misty to make her friend hang herself on camera. (full nudity, lesbian situations, hangings) (65 min.) \$30



THE CASE OF THE TWO FANNY STARS

THE CASE OF THE TWO FANNY STARS: Fanny Starr (Clancey McCauley) is hired by Vanessa Kraven (Deana) to guard the lab of Vanessa's late father, but it turns out to be a trap by the hit woman. Using her father's equipment, Vanessa is able to switch bodies with Fanny in order to fulfill a "hit" and have the blame fall on Fanny. But her henchman has other plans and they both find themselves trapped in each other's bodies! Laura Giglio plays the cast as Penelope and constantly finds herself in all sorts of deathtraps! Ultimately, she finds herself side by side with Fanny as they both face a horrible death at the hands of Penelope's arch enemy, Kraven (Ben Morgan). Also starring Dawn Murphy and GW Lawrence. (40 min.) (Violence/wet t-shirts/topless nudity/chloroforming) \$30



THE MISADVENTURES OF FANNY STARR

THE MISADVENTURES OF FANNY STARR: Chapter 3 "The Case of the Laughing Strangler" Debra has been taking over the part of Fanny Starr and Owen Murphy begins her role as Rita. In this chapter, follow Rita's adventures as well as Fanny's adventures as she survives in Washington D.C. But, Fanny must survive a "hit" put out by her father, Kraven. Tina Krause guest stars as Kathy, a young woman who hires Fanny to kill her father, an unsuspicious gangster, but will both women become the victims of his man, played by Dave Castiglione? Hint: one of them dies by electrocution and it isn't the one you think it is! Will Rita down after being left behind and Fanny will? Will Rita and Fanny get down to bits by Kraven's order? Will Rita and Fanny survive the zombie's attack, will she survive her plunge into a quicksand pit? Tipsy explore make this the most exciting Fanny Starr film to date. This one has it all: everything. Girdles and garbages, wet t-shirts, bondage, deathtraps, catfights, electrocutions, mutated snakes, and lots and lots of wet clothes. If you thought Fanny got a lot, see what happens to Rita Time after time. (40 min.) \$30



LETHAL ILLUSIONS

LETHAL ILLUSIONS: Pamela Sutth stars as Jennifer, the Magnificent and Barbara Joyce co-stars as Kara, her assistant and knife thrower. But Jennifer is anything but magnificent, failing in every magic act she attempts, culminating in her inability to save her assistant. Will Jennifer find their magic act a complete disaster, with the exception of Kara's sexy preening, the club owner (Luke Marlowe) tells them they must improve their act or else they are finished! While rehearsing, Jennifer comes with an unthinkable idea. What if the person who's supposed to be sawed in half is actually killed on stage in front of a live audience? Bobbi Madison and Debbie D. make an unwitting test subjects. Will this performance together be a success? See Kara's knife act in which she cuts off Jennifer's top and see if Jennifer saves her assistant in half for real! BONUS: A photo gallery of shots taken during production. (topless nudity, gore) \$30



SERENA POWERS: PRIVATE EYE

SERENA POWERS: PRIVATE EYE: Barbara Joyce stars as Serena Powers and Tina Krause as a janitor who has a brief fling with a model. In a case of mistaken identity, Lisa is kidnapped by a snip! Killer and questioned about her knowledge of a missing \$500,000 in drug money. But only Serena knows the answers he seeks so he goes back and kidnaps Serena. He leaves them to cross their first and then they find out just up arguing back and forth as normal. Unable to convince the woman to talk, he has his beautiful assistant, (Shannon Gault) luring Lisa in a bedroom (Sandra Kennedy) and murders her in front of them. Still not talking, he forces them to strip their panties and they are placed in a series of deathtraps. Will they be saved? Or will he? Or will Lisa be strangled in half by a table saw? Or will they die by hanging? Or perhaps go on in flames? Find out in this top and see if Jennifer saves her assistant in half for real! BONUS: A photo gallery of shots taken during production. (topless nudity, gore) \$30

Get DRACULINA DIRECT #10 for complete WAVE listing! (See inside back cover for more information.) Or check our web site at: www.draculina.com

NOTE: Unlike most companies Asian Pulp Cinema has many of their DVD prices lower than their VHS prices. This is not a misprint. We are not sure why, but many times it is actually cheaper to buy the DVD version than the regular videotape version. That's good news for DVD buyers!



TERMINATION: Her body is the ultimate weapon! In the future, killer sex-droids rule the universe. Beautiful women either submit to slavery, or they are the enemy. But there is one hope: a powerful female robot that has risen to combat the soulless sex-slots on their own terms! Stars Kei Mizutani (Weather Woman), contains violence, nudity and adult situations. 70 minutes, English dubbed. **VHS \$29.95 DVD \$19.99**



UNDRESSED FOR SUCCESS: Kei Mizutani is Japan's Cut Movie Queen... and now you can see why! Watch Kei romp through a series of locales, changing from one sexy outfit to another... when she's wearing anything at all! Contains nudity and adult situations. Japanese language. **VHS or DVD \$19.99**



SUMO VIKINGS: In search of the sexiest sport, the women of Japan drop their tops and enter the ring! No holds are barred and as these easy sumo wrestlers brawl their way to glory. Which of our tempestuous teamsters has the left to win it all? Stars Kei Mizutani (Weather Woman), contains violence, nudity and adult situations. 73 minutes, English dubbed. **VHS \$29.95 DVD \$19.99**



ZERO WOMAN: THE ACCUSED (sub): Rei is a woman without a past - without an identity. She's a lethal undercover agent working for the Zero Department, a deadly, shadowy division of the police force. Men are turning up dead - brutally murdered with precision worthy of the Zero Department's finest assassin. Now Rei's on the run from her own kind, hot on the trail of a cold blooded killer who is her equal in every way. Can she track down the murderer before the Zero Department brings her to justice? **VHS \$29.95**



ZERO WOMAN: THE HUNTED: She was Zero Department's deadliest killer, but she's made a past - without an identity. She's a lethal undercover agent working for the Zero Department, a deadly, shadowy division of the police force. Men are turning up dead - brutally murdered with precision worthy of the Zero Department's finest assassin. Now Rei's on the run from her own kind, hot on the trail of a cold blooded killer who is her equal in every way. Can she track down the murderer before the Zero Department brings her to justice? **VHS \$29.95**



ZERO WOMAN: DANGEROUS GAME: Terror stalks the streets of Tokyo, slaughtering nameless victims for the medical black market. Will Rei be the next victim? Hard-boiled action! English subtitles. **VHS \$29.95**



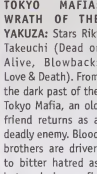
ZERO WOMAN: ASSASSIN LOVERS: Rei (Kumiko Takeda - Close Your Eyes and Hold Me) falls in love, but the lucky gentleman turns out to be an assassin, sent to kill her. **VHS or DVD \$29.99**



BEAUTIFUL BEAST: The Black Orchid: A gorgeous assassin that few have seen and fewer survived. A walking weapon in a very tight skirt. Violence, death and arousing action follow her every move! DVD Bonus Features Include: Art Gallery, Chapter Stills, Interactive Menus, Sneak Peeks, Languages: English & Japanese with English Subtitles. **VHS or DVD \$29.99**



TOKYO MAFIA: WRATH OF THE YAKUZA: Stars Riki Takeuchi (Dead or Alive, Blowback: Love & Death). From the dark past of the Tokyo Mafia, an old friend returns as a deadly enemy. Blood brothers are driven to bitter hatred as betrayal rips mafia loyalties apart. Restless gangs roam the streets looking for a piece of the action. Only the strong will survive the wrath of yakuza. Bonus features include: Meet the Mafia, Meet the Cast, Trailers, Sneak Peeks, Languages: English & Japanese with English Subtitles DVD-ROM features include: Photo Gallery, Script, Cast & Production Credits... and more! **VHS or DVD \$29.99**



SUNNY GETS BLUE: Sunny is a woman with the million dollar secret. Hiding out in Key West with Blues, the thief who masterminded a two million dollar heist, Sunny becomes the target of a couple of New York gangsters looking to cash-in on the action. **VHS \$29.99**



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THE LADIES' PHONE SEX CLUB: The share of it! Lu's the most popular woman in the phone sex business, was helpless to resist the wiles of her own - female - client. But the laws of phone sex are strict: an operator must never be seduced by a common caller. Lu's reputation is sullied beyond repair! Starring Kei Mizutani of WEATHER WOMAN! **VHS \$29.95 DVD \$19.99**



SEDUCE & SWINDLE: A can artist uses his out-standing sexual skills to swindle wealthy women. His next target: the alluring daughter of a prestigious family. But will this prove more than the predator can handle? 84 minutes, English dubbed. **VHS \$29.99**



THE BONDAGE MASTER: Shino, illegal doctor by trade and a bondage master of exquisite taste, has always taken pride in his technique. But now one of his models has been found strangled, bound in his trademark style. Can this known criminal track the true killer and escape the vengeance of the victim's lover, the leader of the Blue Dragon gang? **VHS \$29.99**

BARE BEHIND BARS DVD 2000 WOMEN TRAPPED IN A LUSTFUL HELL! Deep within the walls of a deadly Brazilian prison, innocent young women who have been abducted are brutally tortured and raped. The prison nurse, an insane sexually-obsessed lesbian, who takes perverse pleasure in the pain of others. The prison nurse, an insane sexually-obsessed lesbian, who takes perverse pleasure in the pain of others. The prison nurse, an insane sexually-obsessed lesbian, who takes perverse pleasure in the pain of others. **VHS \$29.95 DVD \$19.99**

A BULLET FOR SANMOVAL WIDESCREEN EDITION DVD George Hilton stars as John Warner, a Confederate soldier who receives news that his girlfriend is dying and about to give birth to the couple's child. His girlfriend just happens to be the daughter of Don Pedro Sanmaval, who hates all "gringos" and Warner. In particular, Warner sets out to help her love when he is captured by Confederate soldiers for desertion. He soon escapes only to discover that his girlfriend has died after giving birth to a baby boy. Enraged by his daughter's death, Sanmaval gives the newborn infant to Warner and sends him away. Warner finds that no one will help him feed the child and the baby dies. Driven mad with revenge, Warner forms a cadre of deadly outlaws and takes his vengeance upon Sanmaval in a bloody showdown. Starring GEORGE HILTON AND ERNEST BORGINE. Directed by JUDITH BIRCH. **DVD SPECIAL FEATURES INCLUDE:** Scene Selections / Publicity Gallery / Widescreen (2.35:1) / Digital Sound. **DVD ONLY \$29.95**

LOVER BOY COLLECTOR'S EDITION DVD STARRING EUROPEAN SEX STAR EDWIGE FENECH A telegram has just arrived at the Perschette home in Italy. It seems that their late grandfather's second wife, Maria Juana, is traveling from Venezuela to Italy to visit her stepson and two step-grandchildren. The youngest of the boys, Carlo, is given the task of picking up grandpa at the airport. Expecting an aged widow, he is stunned, amazed, and aroused by the incredibly sexy young beauty that awaits him. Soon, all the males in the Perschette family become entranced by "Marijuana." As they call her, both Carlo and his older brother try to seduce her, only to be pushed aside by their father! Starring EDWIGE FENECH. Music by GIORGIO ARMANI and directed by MARINO GIORDANI. **WARNING: FOR ADULTS ONLY! CONTAINS EXPLICIT SEX SCENES DVD SPECIAL FEATURES INCLUDE:** Edwige Fenech menu including: Photo Gallery / Poster Gallery / 1982 Interview / 2000 Interview / Biography / Filmography. **DVD ONLY \$29.99**

HALAZIMBA WIDESCREEN EDITION DVD Do a dark and stormy night at an Italian villa a slance is being held. The family who lives in the villa hopes to speak to Paridea, the recently deceased wife of Andrea. Soon an evil presence enters the villa as the windows burst open and objects begin to fly around the room. Defiantly, the woman sees the demons rip apart every thing in the room. The evil then makes its way to the other end of the villa. It assaults a young man, and finally the angelic teenage beauty, Imma. The room explodes in turmoil as the stunned Imma is assaulted by an invisible force. She fights but soon becomes possessed by the sex-crazed demon who forces the young girl to perform outrageous sexual acts on each member of the family. Sister Sofia vows that she will defeat this evil demon at the risk of losing her very soul! Starring KATEL LAENNE. Directed by ANDREA BRANCHI. **ENGLISH SUBTITLES DVD ONLY \$29.99**



DRACULINA 940: Featuring Donna Spangler and the SPACE GIRLS OF BEVERLY HILLS! Interviews with KELL MARONEY, PHINA DURCHE, JAST LANIER, KIM DAWSON, NICOLE MOORE and KEVIN COLLINS from One Shot Productions. Plus, interview with the director of FANTOM KILLER - ROMAN NOWICKI. With tons of photos from the movie plus a 3-page centerfold! Also, DEATH SCAM, letters and tons of photos! \$7



DRACULINA 939: Featuring COUNTESS BATHORIA! Interviews & pictorials with CHRISSEY MOUNTJOY, PAMELA SUTCH, BRINKIE STEVENS and in-depth look at BRIGITTE LAHAIE. Plus behind the scenes with TO OANCE WITH DEATH and BODY SHOP and lots more! Full color with 3-page centerfold! \$7



DRACULINA 938: The Oorothy Stratten story. Interview & pictorials with Gloria-Ann Gilbert, Orian Gayne, Teri Welgel, Barbara Joyce and Nancy Feliciano! Plus THE GIRLS FROM HARM, VAMPIRE OF NOTRE DAME, GOODNESS and tons more! Full color with 3-page centerfold! \$7



DRACULINA 937: Interviews with B-Queens MISTY HUNDEPENN and NANCY BEATON! "When Darkness Falls" interview with vampire artist. The erotic parodies of THE BLAIR WITCH Plus IN THE HOOD, DIRTY COP 2, the GITS of DEBBIE DODS DAMNATION, DASH Scan, BARELY LEGAL LESBIAN VAMPIRE THE CURSE OF EDWOOD and more! Glossy paper, color, 3-page centerfold! \$7



DRACULINA 936: Lorissa McComas, Sydney Shannon, Kemba Pfahler, HOOKERS IN A HAUNTED HOUSE, Factory 2000, DIRTY COP 2, DO YOU LIKE WOMEN, MIFED, Hollywood Tragedies: DANA PLATO and MORE! Glossy paper, color, 3-page centerfold! \$7



DRACULINA 935: TITANIC VAMPIRE article with Tammy Parks interview! Plus Rachel Sheppard, Mike Tristano, Leslie Cullen as DRACULINA, KILLER SEX QUEENS FROM OUTERSPACE, Nudes-a-Poppin', Hollywood Tragedies: Dominique Ounne and more! Glossy paper, color, 3-page centerfold! \$7



DRACULINA 934: Safenna Lee interview-pictorial-centerfold! H O L L Y W O O D TRAGEDIES with Shauna Grant and Wendy O Williams! PLUS: Debbie Rochon, VAD, WAVE, NIGHT OF THE CAT, CARTELLA and more! Glossy paper, color, 3-page centerfold! \$7



DRACULINA 933: A look at vampire movies, DRACULINA model returns. Interviews with Tina Krause, Sasha Graham, Annie Kamen, Tony Kendall, Mario Pinzauti. Part three of the DRACULINA comic plus more! Glossy paper - 50% full color! \$7



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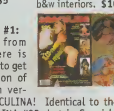
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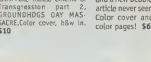
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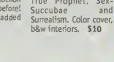
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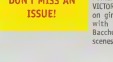
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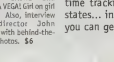
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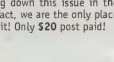
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